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No. 138

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WEEK ENDING NOVEMBER 2, 1963

EVERY THURSDAY

NAMES AND FACES



BELOW: HELEN SHAPIRO, who is scoring slowly but surely with her latest disc, "Look Who It Is".

ABOVE: ABBE LAINE, glamorous wife of Latin-American bandleader XAVIER CUGAT, seen in London with BILLY J. KRAMER. RIGHT: THE SEARCHERS, scoring with "Sugar And Spice". If they're not careful they'll get toothache . . . BELOW: THE FOURMOST, in the 20 with their power-packed "Hello Little Girl". They're a good group and all set to follow in the footsteps of their other NEMS stablemates. (All NRM pix.)

BELOW RIGHT: ADAM FAITH soaking-in the sights of Las Vegas.



NEW RECORD MIRROR

EVERY THURSDAY

EDITOR: JIMMY WATSON

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RING-A-DING BING

I FEEL sure that many of those readers of the N.R.M. who have written to me in the past regarding their interest in Bing Crosby would like to know of his latest activities.

In a letter to me dated Oct. 15, he states that he has just recorded an album of "Hawaiian Songs" for Reprise with arrangements and orchestra conducted by Nelson Riddle.

Among the songs are "Old Plantation", "Farewell My Jane", "Lovely Hula Hands", and "Trangipani Blossom".

For Capitol Records he is due to record two albums, one to be called "Around The World With A Dixieland Beat", the other to be a "Country and Western" disc.

Among the songs Bing says he has picked for this latter album are "Little Bitty Tear", "Bouquet Of Roses", "Four Walls" and "Heartaches By The Number".

He has also recorded four songs for an album for Reprise of songs from Broadway Shows which will have contributions from 18 artists in all and 56 songs.

This recording news should please all those who collect the master's discs.

Finally, Bing states that he is now attending rehearsals with Dean Martin, Sammy Davis Jr., and Frank Sinatra for a film that should be finished around the first of the New Year.—LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

NO REGRETS I HOPE

RECENTLY a Sunday newspaper gave all Beatles fans an eye-opener as to the truth about John Lennon being married. It certainly made me wonder what kind of life she must lead for she rarely sees her husband.

I don't think that now the truth is out, it will affect the career or popularity of the Beatles but it leaves me wondering whether she or John ever regretted being married, I certainly hope not.—A Devoted Beatles Fan, BARBARA SANDLE, 10 Suffolk Park Road, Walthamstow, London, E.17.

readers' letter bag



PLATINUM DISC MOUNTED ON MAROON VELVET IN PLATINUM FRAME. EVEN THE PLAQUE IS PLATINUM. Yes, it's for the sales of more than 200,000,000 records by Bing from the Hollywood chamber of commerce.

A Reader Talks About John's Marriage



'FAKE'...

RECENTLY I bought "Magic Carpet" by the Dakotas. You can imagine my surprise when, on a later date, I heard on Radio Luxembourg the same tune played by the Dakotas, but in a slightly different manner. I have heard this record played quite a few times since, and I am convinced it differs from my copy.

Is it possible that I have bought a "fake" copy, or could it be that E.M.I. records use a different recording for their radio programmes?

Please try to explain this.—D. KELLY, 37 Peel Road, Bootle, 20, Lancs.

COPIED

I REALLY must protest at the totally ill-informed letters you have printed recently regarding "Mean Woman Blues". This is not, NOT, NOT a Jerry Lee Lewis original as claimed by your correspondents. It is the product of the man who was once indisputably the greatest rock star in the whole wide world—Elvis Presley. If anyone doubts this, they can find it on the L.P. from Presley's second (1957) film, "Loving You". Jerry Lee copied the number from Presley (no doubt inspired by the brilliant scene in the film where Elvis performs it) but the original original knocks all its imitators for six. And if only a few more of Elvis's old fans would stick up for him, misconceptions like this one could not arise.—B. W. LYNE, 18 Arica Road, Brockley, London, S.E.4.

5 YEARS

ON looking back at the artists in Britain's top twenty five years ago, I find that only Elvis, Cliff, the Everlys and Rick Nelson are in today's hit parade.

I wonder how many of today's pop stars will still be resident in the charts five years hence? There's only hope for the following, in my opinion, Roy Orbison, Frank Ifield, Cliff Richard and Ray Charles. Yes, I believe that the next five years will see the eclipse of Presley, the Beatles, Billy Fury, the Shadows, etc.—MICHAEL KANE, 31 Manvers Road, Bighton, Sheffield.

CABLE FROM AMERICA

by MIKE LEANDER

AFTER only six months as a musical director, 21-year-old Mike Leander has signed to a three-part contract with Decca Records. This puts him in as record producer, arranger and musical director and solo artist—that is, orchestra leader.

And on the day the contract was signed, Mike flew to America as the guest of Bert Berns. Mr. Berns is the man responsible for "Twist And Shout"—he wrote the song and recorded the Isley Brothers' version. He supervises sessions for some of America's top pop names.

Mike Leander is spending four weeks in the States with Bert Berns, writing, arranging, conducting and supervising sessions. Mike, in Britain, has already had successes as M.D. on Dave Berry's "Memphis Tennessee" and Karl Denver's "Still".

And Mike has cabled the New Record Mirror from New York, telling of his hectic round of engagements.

He wires: "Everything here just great. First thing, I visited equivalent of Tin Pan Alley in New York—Broadway, of course. Publishers

and producers concentrate in two buildings. While there, heard Rockyfellers, of 'Killer Joe' fame. They're so young it's not true. Ten, eleven, thirteen and eldest fifteen. Heard them rehearsing next single 'She Makes Me Wanna Dance', by Bert Berns.

Gold Disc

"Bert started as record salesman, then pianist, now top producer for United Artists and Atlantic. His productions most sought after. Three discs breaking big for him—one is Number Three on charts, fastest-selling single in the country—Garnet Mimms and the Enchanters on 'Cry Baby'. Met Mimms and Enchanters in Harlem at Apollo Mecca. They were presented with Gold Disc for 'Cry Baby'. Bert got award for composer and producer. 'Little Bit Of Soap' by Jarmels is another one he wrote—and he produces for Ben E. King, Drifters, Solomon Burke, Conway Twitty. Other discs breaking for him: 'Cry To Me' by Betty Harris, and 'Through A Long And Sleepless Night', by Jimmy Radcliffe.

"Party at Bert's last night. Met Jerry Leiber, of Leiber-Stoller. Most recent productions 'I Who Have Nothing', 'And', 'Only In America'. Paul Case, head of Hill and Range publishing set-up, was there—he controls Presley and Mathis material.

"Mort Shuman, of M.S. and Doc Pomus—beside Presley gear they wrote 'Can't Get Used To Losing You' and have just finished next Presley. And Pete Cameron, who controls most of enormous folk catalogue here—he found the Weavers in first instance.

Session

"B. Mitchell Reed biggest deejay in New York—his show is top music programme. Sid Bernstein, another guest, is agent for recording side of GAC, handling Dion, Chubby Checker, Tony Bennett, Morty Craft, ex-head of MGM productions, produced Connie Francis, Johnny and the Hurricanes, also 'Wheels' for the Stringalongs.

"Ruth Bachelor, writer of many Presley hits, now biggest arranger in New York. Garry Sherman—'On Broadway', 'Cry Baby', 'Hey Girl'—biggest session man, along with drummer Gary Chester, guitarist George Barnes.

"More of them next week. Tremendous interest here in Liverpool scene. They're very clued up on groups and their discs. Should be interesting developments."

THAT FESTIVAL

THE American Folk Blues Festival 1963 at the 2nd performance recently at Fairfield Hall, Croydon was nothing but an outstanding success. Tickets were sold out weeks in advance for the show which featured Chris Barber as compere. Country-blues artist Big Joe Williams started and with no accompaniment except his own 9-string guitar made the audience nearly go berserk and call him back some four times. The same success happened with Memphis Slim, Willie Dixon and Otis Spann, while drummer Bill Stepney provided exactly right backings, and Matt "guitar" Murphey was nothing short of brilliant.

Highlight of the show was "Sonny Boy" Williamson who together with his harmonica accompaniment (played at times with no hands, the "harp" in his mouth) gave the audience some of the best blues ever heard here.

Lonnie Johnson, blues old-timer went down extremely well, especially his great rendition of "I Left My Heart In San Francisco", a beautiful song superbly performed.

Victoria Spivey, as the only lady in the show only did two numbers, and last of all was Muddy Waters. Muddy was in superb vocal form but his guitar work wasn't put over as well as expected. A slight disappointment in him, but altogether the rest of the show was unquestionably brilliant.

MANCHESTER

IT was like an r. and b. fan's dream come true. After watching the tele-recording of the show for Granada, which I believe is due to be screened on December 18th or 19th, I was asked to take Muddy Waters, Otis Spann, Sonny Boy Williamson, Lonnie Johnson and Big Joe Williams to the "Twisted Wheel," where we have an all-night rhythm and blues session on Saturdays, and then on to a club, called the Bossa Nova.

Sonny Boy Williamson delighted everyone at the "Wheel" by playing his harp over the loudspeaker system, as we played "Help Me" and "Bye Bye Bird." Muddy gave a short interview as well.

By this time we were joined by Willie Dixon, and a Manchester blues pianist, called Victor Brox Crozier. Taxis were summoned, and we moved to the Bossa Nova.

On our arrival, Willie Dixon

made straight for the "one-armed bandits" and I believe eventually showed a profit. Things began to move around 11 o'clock, when Lonnie and Big Joe started singing. The resident band, although a little out of their depth, did a wonderful job accompanying Sonny Boy Williamson, who had everyone cheering and begging for more.

Williamson was also accompanied by Otis Spann, who surprised us by playing a far-out modern jazz number later on.

CLIMAX

The climax was provided by Muddy, who commanded absolute silence for a very moving version of 'I Want To Go Home.'

Incidentally, Muddy told me that he intends to use his guitar more and more in the future. He said he might be recording again soon.

I asked Otis Spann for news of Chuck Berry, and he informed me that Chuck did a recording session for Chess about a month ago. One of the four numbers he waxed is called "My Little Girl." He also said that Chuck is out of prison now.

We finally ended the night at about 3 a.m., having knocked ourselves out listening to the "greats" singing and playing in an atmosphere to which they are suited far better than a concert platform. I shall never forget it as long as I live.

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LITTLE RICHARD'S TASTES

AN INTERVIEW WITH LITTLE RICHARD, BY RONALD ELLIS

"THIS isn't happiness man, it's hard work". The speaker—Little Richard; the place—a hot, crowded dressing room at the Liverpool Odeon.

In the corner of the room Bo Diddley was strumming his guitar and embarking on the sixteenth verse of "Doin' The Monkey at School", introducing new lyrics ad lib.; Liverpool's Chants hummed the backing and Derry Wilkie joined in the chorus. Jerome shook his maraccas.

I was the only white man in the room.

Derry Wilkie is the singer of whom Little Richard once said, "He is the nearest thing to my style I've seen in Britain".

Which is quite a tribute, as Richard is remarkably well informed about the British music scene.

"It's hard for Americans to score over here these days. The Beatles have injected new vitality into things. Now you make your own music and that's good."

We discussed the situation in America.

ON TOP

"Jackie Wilson is way up top there now," Richard said, "He has a great stage act with a lot of dancing in it. You know he's like a professional dancer. And he's real pretty, too, all the girls go for him. Did you know my old band, The Upsetters, are playing with Jackie now."

I asked Richard who his favourite singer was.

"Jerry Lee Lewis, man. He's the only white guy I know who goes down in the coloured theatres. It's all because he's got a lot of soul. He feels a song and the audiences appreciate this."

"When Presley started out he was the same. He moved about on stage and got the girls going. You gotta move around like that. Billy

Fury is popular because he moves around." Richard got up from his chair to demonstrate. "It's sex really," he mused, "I put this bit in sometimes and the girls go crazy."

All R & B fans have heard of the legendary Apollo Theatre in New York's Harlem.

"A star is nobody until he's played at the Hall of Fame," stated Richard. "But you have to be good to play there or they shout you off."

"It's my home," smiled Bo Diddley. "It's a big place with three balconies, yet it still gets packed six shows a day."

On the subject of female singers Little Richard was adamant.

BEAUTIFUL

"Definitely the greatest is Etta James, man. There is nobody to touch her. She's a coloured girl, but she's got a pale complexion and grey eyes and with her blond hair people take her for white. She wears tight dresses with a split up the thigh and, man, is she beautiful? The fellows mob her everywhere she plays. And she's a great blues singer."



"I like Mahalia Jackson singing gospel. Sister Rosetta Tharpe puts too much rock in it for me. Mahalia's sound is more sacred."

Richard met Solomon Burke recently at the Ambassador Hotel, Los Angeles. "I believe he's finished his theology training now. I think he'll be big. His 'Cry To Me' was fabulous."

At this, Little Richard began to sing "Cry To Me" and for ten minutes the room echoed to oldies like "Send Me Some Loving" and "Have Mercy Baby."

"They want me to appear on television," he said, "but only singing sweet songs. If I go on I'll sing the wild rock 'n' roll the kids expect. After all, it's my kind of music. I've got the biggest mouth in the world." I didn't disagree!

Then Richard demonstrated th

way he thought Jerry Lee Lewis's "Johnny B. Goode" would sound. "It will only take one hit to put Jerry back on top again," he predicted.

SPOTLIGHT

"James Brown is pretty big again and he's been some time without a hit disc. All these guys like him and Jerry Lee and Hank Ballard, they have great stage acts. They're regular performers, always around. It only takes one best seller to put them back in the spotlight."

We then came to discuss Little Richard's own career, which has been just about the most confusing of any pop artist.

"I'm under contract to nobody. Most of the time I study at my



home in Sugar Hill, California. I came on this tour with my friend Bo simply because I wanted to.

OWN COMPANY

"I haven't performed in the States for six years and I've formed my own record company to market any future discs I make."

"I want the people there to forget me as a rock 'n' roller. I'm going to be an Evangelist like Billy Graham. I take my exams in the spring."

While he's in England Richard hopes to make a "live" LP at one of his shows. It will be a unique souvenir of the greatest and wildest rock singer Britain has seen. And probably won't see again.

LITTLE RICHARD, performing his frantic stage act, and learning some guitar tricks from Bo Diddley. (Pix by RONALD ELLIS and Y. G. LEVENE.)

OOPS, SORRY!

LAST week a major goof appeared in the NRM. The hitherto infallible NRM Disc Jury blundered. They said that the writers of the new Tommy Quickly disc were Paul McCartney and John Lennon. In fact the writer of the song "Kiss Me Now" is Bill Martin, who looks like scoring a great big triumph with the disc as the "jury" also voted it a TOP TWENTY TIP.

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A Record Record

WITH 3 ALBUMS IN THE U.S. TOP 5 LPs, PETER, PAUL & MARY SET UP A RECORD, PLUS A HIT HERE!

RECORD statisticians are arguing like mad about Peter, Paul and Mary—spearheads of the folk and Hootenanny craze in the States. And the cause of the dispute is simply: "Has there ever been anything like it before?"

Because the folksey three had, last week, THREE ALBUMS in the TOP FIVE of the album charts. With the American accent all the way on long-play sales, this represents a truly staggering rush to the sales counters.

The trio's latest album, "In The Wind", nipped in after just one week to No. 53 in the "Cashbox" ratings. By the end of the following week it resided in second place.

by PETER JONES

Then their earlier album, "Movin'", is the third biggest seller in the States. And their very first collection "Peter, Paul and Mary", though well over a year old, still holds on in the fifth place.

Even going over to the Stereo Top Fifty, the same three are in the Top Five, though "Movin'" gives way to the "Bye Bye Birdie" soundtrack album and drops to fourth place.

IMPOSSIBLE

Right now it's impossible to listen to the radio in any part of the States without coming across a Peter Paul and Mary track. The trio are booked fully on highly-paid dates across the States and they're in constant consultation with Warner Brothers to produce more and more albums.

Said Peter: "Fortunately, we have a stack of material already to hand. We think we have one of the biggest repertoires of any folk group, so we're surely able to keep up with the demands. It's a wonderful, wonderful feeling to see folk music

catching a lion's share of the music prestige. It's something we've worked hard for—and we hope it will pave the way for new talents to find a ready break in the business."

Peter, Paul and Mary, who visited Britain earlier this year, have in their chart triumphs beaten even the

huge successes of Elvis Presley and Bill Haley. Nobody can remember any artist or group having three out of five at the top at the same time.

Their single "Don't Think Twice, It's All Right" is still doing extremely well, too.

But at the height of their success story, they found time to spend a few hours socially just a few days ago. Slim and blonde Mary Travers, girl member of the group, was married to Barry Feinstein, a Hollywood and New York photographer. They met on a picture session . . . but kept the romance secret until just before the wedding ceremony.



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CHUCK RECORDS

CHUCK BERRY is now in St. Louis, where it is being planned to record him in the Chess studios for the first time for several years. This follows the sensational revival of interest in him in both Britain and the U.S., where his "Chuck Berry On Stage" album is selling like hot cakes. Rumoured titles of his new songs are not yet known but it is said that Chuck will keep to his old basic rock style.

He will be doing an eight-day tour of colleges later on this month, and it is hoped to bring him to England. Promoter Don Arden has already signed Chuck up to appear here at a later date. This follows the immense success of Berry's discs lately, due to the so-called "R & B revival", Chuck had a minor single hit with "Go-Go-Go", issued some months ago, but his biggest triumph has been with the double-sided single "Memphis Tennessee"/"Let It Rock", which is now firmly established in the top ten.

Chuck is also scoring very heavily in the LP field with "On Stage" and "Chuck Berry", both in the LP top 20, while in the EP field, his "Chuck & Bo" and "Chuck Berry" EP's are both in the EP top ten. More Berry re-issues will be released by Pye later this month.

Insured For Beatlemania

BEATLEMANIA has got Peter Jay worried. The Jaywalkers start their tour with the Beatles on Friday, and they have taken the precaution of insuring themselves and their equipment for £35,000. Halifax police have recovered three of the four guitars recently stolen from the Jaywalkers—who can't have them back yet because of impending court proceedings.

VARSITY BEAT

MIKE COTTON'S Jazzmen, now playing about 50 per cent. rhythm and blues, have started working the University circuit: London on November 2; Manchester on November 8; and Loughborough College on November 9.

Their new r. and b. Columbia disc "Midnite Flyer", will be featured on "Saturday Club" this weekend and "Easy Beat" on November 24.

GEORGE BEAN ON TV SPOT

NEW singer George Bean (whose manager Andrew Oldham has just appointed Tito Burns as agent), appears in Associated-Rediffusion's "Five O'Clock Show" on November 12.

JULIE MISSES CAR SMASH!

JULIE RAYNE was thanking her lucky stars over the weekend. On Friday night her manager, Jim Kent, travelled to Newcastle to catch Julie's last night in cabaret there at La Dolce Vita.

He offered Julie a lift, but she'd just had her hair done and didn't want to get into his open sports car. But her brother Robert did, and Jim headed for London.

Just outside Newcastle, a motorcyclist got up the wrong way of a dual carriage way and ran smack into them, badly injuring himself.

The car was a total write-off and Robert and Jim were carted off to hospital with cuts, bruises and badly shocked.

DUSTY: CHANGE IN PLANS

SOUTHERN Television have changed their plans for Dusty Springfield's TV appearance, announced last week for November 7. Now she will be featured in a special "Here and Now" on November 13. Her brother Tom and Bruce Forsyth will also be on the show. Northern viewers can see Dusty on Granada's "Late Scene" on November 21.

The third member of the late Springfields, Mike Hurst (formerly Pickworth), makes his solo disc debut on Philips on November 22 with "The Banjo Song." He's written the flip, "Any Chance For Me?" On the same day, Mike appears in Associated-Rediffusion's

PAULA AND THE OTHER PAUL

AMERICAN "young love" hitmakers Paul and Paula have a new album "Holiday For Teens" out this week. But while their releases continue to sell well all over the world, rumours are rife as to their future together in show business.

For Paul has returned to finish his schooling at Howard Payne College, while Paula is touring and making personal appearances with another young man billed as "Paul".

The rumours were slammed this week by the couple's manager and "discoverer" Bill Smith.

He told the New Record Mirror: "There's definitely no split. Believe me, I'm closer to Paul and Paula than anyone else and I know the facts. Paul has returned to college simply because he needs to put in only hours to obtain his degree. And Paula, being a lively sort of girl, didn't want to hang on doing nothing."

"Sure, she's still calling the act 'Paul and Paula'. But it is made clear first to bookers and promoters. Some have pulled out of engagements because they wanted the original team on their shows."

"They'll be back together by January, believe me. Then we plan some sort of world tour for them, including England. The couple are phenomenally popular in places like Japan, too. 'Hey Paula' was Number One there for 14 weeks."

"Then this new album, which I think will be a winner all over the world. 'Holiday For Teens' had an advance order of 30,000 copies in the States and it's going well right now."

The album includes a series of Christmas-time standards, decked out in new style. But there are new ones—like "Holiday Hootenanny". They also do Elvis Presley's "Blue Christmas" . . . and "Jingle Bell Rock". Front cover shows the couple sorting through Christmas presents.

Bill Smith was in Britain to accept a Platinum Record from Phillips', commemorating world sales of over two million on "Hey Paula". He added: "This has been one great thrill for me. My only regret is that Paul and Paula weren't here with me. But Phillips have provided three—one each for the team and one for me as producer of the disc."

On the controversy surrounding Paul and Paula, he said: "Paul is distinctive. A 6ft. 3in. crew-cut All-American athlete. I don't know what the current 'Paul' looks like. But I'm sure that you'll be seeing the 'originals' pretty early in the New Year."

OPERATION FOR KENNY

Touch Of The Tonsils

KENNY BALL is in trouble, and in bed, with his tonsils. Against doctor's orders, he played a couple of concerts during the band's New Zealand tour—and found out, the hard way, why he had been told not to play. He'll have to have a rapid operation back in England.

But he'll certainly be back on his feet in time for a TV appearance in the November 30 "Thank Your Lucky Stars."

Further Ball plans for next year: The band will play its first summer season (from June 13 to August 21) at Douglas, Isle of Man.

On their free Sundays they'll

appear at five British jazz festivals. The Ball band will be taking on a girl singer and intend to audition applicants in early November in London.

Jazz Associates (Kenny's and Chris Barber's new agency), have just made their first signing. It's the Migil 4 (their first disc, "Maybe," has just been released on Pye), a vocal-instrumental group.

MORE FROM THE MUSICAL HOT LINE NEXT WEEK!

"Ready Steady Go." He's on "Thank Your Lucky Stars" on December 7.

The Tom Springfield Orchestra and Chorus debut on Philips also on November 22, with "The Moon Behind the Hill" and "The London-derry Air."

FREE BEATLES DISC!

TILLOTSON With EMI

LATEST singer to join the EMI stable is Johnny Tillotson, who has signed with MGM in U.S.A. His first release here, due out on November 15, will be a John D. Loudermilk composition, "Talk Back Trembling Lips"—a big hit in American country areas.

Exit Garner Enter Greco

ERROLL GARNER, originally scheduled to appear in the Royal Variety Show, has had to bow out because of another commitment. Pianist-singer Buddy Greco is flying in from the States on November 3 to take part in the show.

SEARCHERS Big Demand

HEAVY disc jockey plays for "Sugar And Spice," by the Searchers (on Pye) over the weekend caused an amazing rush at record stores as soon as they opened on Monday morning. Reports indicate that by 10.30 a.m. 11,500 copies had been sold.

By DAVID GRIFFITHS

BOBBY RYDELL TOUR DATES Multi-Star Attraction!

ALL the dates for the Bobby Rydell tour have now been finalised. Co-starring with Bobby are Helen Shapiro and the Spotnicks, and the show kicks off at Peterborough Embassy on November 10th and then plays: November 12, A.B.C., Cambridge; 13, Rialto, York; 15, A.B.C., Croydon; 16, Gaumont, Southampton; 19, Odeon, Nottingham; 20, Gaumont, Doncaster; 21, Futurist, Scarborough; 22, City Hall, Sheffield; 23, Adelphi, Slough; 24, Gaumont, Ipswich; 26, A.B.C., Romford; 27, A.B.C., Kingston; 28, Adelphi, Dublin; 29, A.B.C., Belfast; 30, Opera House, Blackpool; December 1, Empire, Liverpool; 4, A.B.C., Exeter; 5, A.B.C., Plymouth; 6, Ritz, Luton; 7, Winter Gardens, Bournemouth; 8, Hippodrome, Birmingham; 10, Colston Hall, Bristol; 11, Gaumont, Wolverhampton; 12, Apollo, Ardwick, Manchester; 13, A.B.C., Globe, Stockton; 14, Odeon, Leeds; 15, A.B.C., Hull (writes Ray Nortrop).

Three weeks ago, promoter Arthur Howes made a bid for Trini Lopez to join the package. However, due to the fact that he has previous Hollywood engagements, Trini will be unable to join the show. Impresario Vic Lewis took over the negotiations and now Trini is playing on all of the Brook Benton, Dion, Lesley Gore, Timi Yuro dates with the exception of Birmingham.

Replacing Trini on the Rydell tour will be Brian Poole and the Tremeloes, the Searchers and the Four Most. Brian and the Tremeloes, who cut a Decca L.P. a few days ago, pick up the tour at Nottingham and play further dates at Doncaster, Scarborough, Slough and Ipswich. The Searchers will guest on six dates, Exeter, Plymouth, Bristol, Wolverhampton, Stockton and Leeds.

The Searchers will also be featured in a new "Pathe Pictorial" film due on general release in a week's time, they will be seen singing their latest release, "Sugar 'n' Spice" and this was filmed during their "Thank Your Lucky Stars" taping this week.

Next year the Searchers will be on a world tour, taking in Israel, Scandinavia, New Zealand and probably Australia.

The Four Most, third guest group on the package, will play three dates only, at Peterborough, Cambridge and Manchester.

Other artists who will be playing on the bill are the Chants, the Trebletones and compere Alan Field.

At press time, it wasn't known if the Chants' backing group, the Harlems, will feature in the package.

THE next Beatles' disc release will NOT get into the Top Twenty! That's for sure. But it does represent a very happy gesture by the fabulous foursome to their official fan club.

At a secret session in London, the boys made a special Christmas gift recording—a copy of which will be sent to every member enrolled in the fan club by November 30.

The initial print of this single-track disc is 30,000—and there may have to be a re-run. It features each of the boys giving a personal message, plus a specially "souped-up" version of "Good King Wenceslas". Total running time is five minutes, though it was hard keeping the team within that limit.

Meanwhile, the New Record Mirror has heard rumblings of discontent from fans who wish to join the club but find the delays "too much". But an inquiry shows that everything possible to keep up to date is being done.

Visit the fan club headquarters in London and you get a picture of consistent hard work. Anne Collingham heads a team of four other full-time workers. They're workers who can't possibly stick to ordinary office hours—they just keep on going. The team members also take home overtime work—to cope with the rush of applications.

The central fan club has area sections, with area secretaries who arrange local events and try to resolve queries about the Beatles. They get asked the most outlandish questions . . . even to the tune of "how often does John Lennon cut his toe-nails?"

But with fan hysteria for the Beatles rising every single week, the rush to get out application forms is bound to get slightly behind.

"Everything possible is being done," said Anne Collingham. "We can only ask fans to be as patient as possible . . ."

Every so often something exceptional happens to add even further chaos. Like John Lennon's recent birthday when the offices were inundated with presents, gifts, cards, special letters.

Worth noting is that the Beatles themselves take a very keen interest in the running of the club. Whenever they're in London they call in to see Anne and her staff—and take great delight in going through the piles of fan-worship material.

MUSICAL HOTLINE!

GENE PITNEY More Smersh RELEASE

TO coincide with his visit to Britain, the United Artists label is releasing the latest from Gene Pitney on November 15. The title: "Twenty-four Hours From Tulsa."

SMERSH strikes again, and this time it's the Marksmen who are hoping for a "smersh" hit with "Smersh" on Parlophone, November 15. The Marksmen—accompanists for Houston Wells—make their debut disc in their own right as a result of requests from disc fans to the record company.

Also moving into the James Bond pop disc world are the Temperance Seven. Their version of "From Russia With Love" has just been released on Parlophone. Nothing sinister about the title of the flip-side, "P.C.Q." It stands for "Please Charleston Quietly," a common sign in dance halls in the twenties.

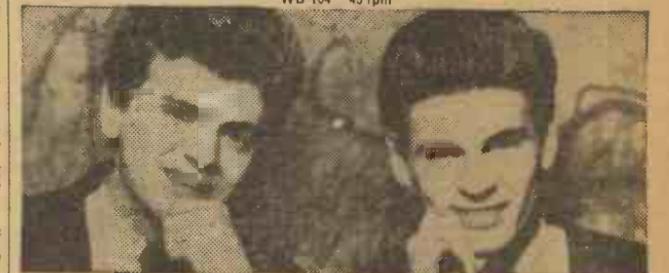
The Temps' own-prompted variety tour kicks off in Birmingham on November 11. They'll be there for a week and have booked Donald Peers, among others, to appear with them. Other weeks coming up are Nottingham from November 25, Bristol from December 2, and Brighton from December 9.



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3 BRITISH HITMAKERS . . .



DAVE BERRY seen with Decca recording wizard MIKE SMITH. This week Dave's version of "Memphis Tennessee" makes a fair old jump.

SOME pretty strange things happen in the disc world. One is happening right now. Just look at the top thirty and you'll see a disc called "Memphis Tennessee" in. By two people. Both with the name 'Berry'. One is the fabulous R&B performer Chuck Berry, and the other is the unknown English lad Dave Berry. Or formerly unknown lad Davy Berry.

The mix-up came about when Dave, who hails from Yorkshire, was given a Decca recording contract, and decided to wax a song the group had been singing successfully for years. It was the Chuck Berry original "Memphis Tennessee", which was also riding high in the U.S. charts that time via a gent. named Lonnie Mack, who had an instrumental version of it. The Chuck disc had been deleted ages ago and was almost completely unobtainable in this country, as it wasn't then contained on any of the imported U.S. L.P.'s on sale here.

So Dave was on safe ground. Or so he thought. But in the meantime plans were materialising at Pye for the really big R & B breakthrough. Recommendations for "Memphis" to be issued as a single came from many R & B authorities.

Meanwhile Decca rush-released

**BY
RAY
NORTROP**

Dave's version, and after some important plays it leapt into the charts.

Meanwhile let's go back to Dave, and hear HIS side of the battle story.

"The group and I had been singing 'Memphis' for over 3 years, and I must admit it is practically the most popular of all our numbers," he told me.

"For us it has meant four years' trekking round the north to get ourselves on the disc scene but I think every minute of our travels was worth it." Incidentally, Dave and The Cruisers are the first group from Yorks to hit the charts since some two years ago when Jimmy Crawford made it with "I Love How You Love Me".

"Making 'Memphis' was no easy thing," said Dave. "It cost us 13 throat-torturing hours in the recording studio, and we thought we'd

2: DAVE BERRY

never see the light of day again. It took 8 hours to get everything in the bag, and at the end of it I had completely lost my voice—it wasn't so much strain as nervous tension."

It was Dave's third attempt at cutting a disc—the last two earlier this year had been failures, but it was a case of third time lucky. The man behind Dave's recording career is well-known northern agent Robin Eldridge.

FAR & WIDE

Dave himself is 6 ft. 2 in. and has travelled far and wide, including dates in Hamburg at the Star Club. His appearances in Liverpool have been greeted with acclaim, and his style of playing—the R & B style—hasn't altered over the years, except for an improvement in that field.

Personally, Dave has a habit of habitually disappearing, and sleeping out in the wilds for a night. People call him a Beatnik, but Dave just shrugs his shoulders—he doesn't particularly care what anybody thinks.

But one thing he does care about. That people are buying his disc, and that a lot of R & B fans have expressed the opinion that his version of "Memphis" is better than Chuck's!

Here's some dates of Dave's. With Brian Poole, Tommy Roe, Searchers, and Freddie—Nov. 9, Odeon, Bolton; 10th—Liverpool Empire; 11th—Essoldo; 12th—Tunbridge Wells Essoldo; 13th—Brighton Essoldo; 14th—Kettering Granada; 16th—Sheffield City Hall; 17th—Leicester, De Montfort Hall, also City Hall, Sheffield, with Rolling Stones. There are many many more dates lined up too.

3 FEATURES ON 3 CHART NAMES, ALL OF WHOM ARE DEFINITELY NOT IN THE RUT 2 BOYS, AND 1 GIRL WITH A DIFFERENCE

THERE'S much more individuality to Cilla Black than just being the only girl in the NEMS stable—a fact which hasn't exactly been over-exposed.

For example, her hit "Love Of The Loved".

"As everybody knows, it's a John Lennon-Paul McCartney composition", she told me, "but that didn't exactly commend itself to me when I first heard it. John and Paul wrote it with me in mind but when I heard their demo I nearly died. I mean, demo's are bad at the best of times, but this one!"

I reminded her that she was talking about the most commercial sound in the land.

"It just wasn't my sort of song. But after I'd listened to it a few times I decided that I'd make my own interpretation of the number. I realized that if the Beatles HAD made a great demo job I could only have copied it—making a second-rate version. As it was I was more or less forced to be original.

"Mind you, I didn't have any idea it would be a hit. Even with NEMS handling me . . .

PLEASED

"As it is I'm so pleased my disc has made it, even if it doesn't go any higher I'll still be pleased." The fact that Cilla's disc has made it had personally chuffed her so much because she's a bit of a pessimist. For example, she's currently embarking on her first tour—of course she worries herself silly every night that the fans won't like her.

But every night they do . . .

"I even get fan letters," she confessed. "Not many, mind you, and even then they're mainly from girls."

**BY
NORMAN
JOPLING**

My first was from a lady of 83 who was also named Cilla. She told me she hadn't heard of anyone who had our name! I've got some more from girls who start off with 'It may seem funny me writing to you, being a girl'. But I like to reply to all the ones I've received. Quite a lot are very crafty and ask if I can get them Gerry's autograph, or something.

"Someone even asked me to get them into the Beatles' hotel . . ."

It surprised me that Cilla hadn't had many more fan letters from blokes—although I must admit she's only been on release for three



weeks. In fact she's an extremely attractive girl—but like all girls she has a complex about not being photogenic.

"It worries me a lot about my photos. Please use a nice one," she asked me. Currently, Cilla is touring with Gerry and Co., and Del Shannon—"a wonderful bloke", she says. And she's also booked for several TV spots and, of course, the Beatles' Xmas show, together with Billy J., The Fourmost, and Tommy Quickly. After that she's STILL reasonably well booked up.

Twenty-year-old Cilla first started singing some three years back when a singer in the 'Pool thrust a mike in her hand during the middle of "Fever". Ever since she's been singing for her bread, but the style is slightly changing.

"I want to go on more to the jazzier, bluesier sort of stuff. If possible I would like to break into the Cabaret field—but that would be in about ten years' time, of course! You have to be prepared, you know . . ."

Cilla hasn't looked back since the day that mike was thrust into her little palm. I don't ever think she'll need to because Cilla Black probably has more chance of breaking into the adult entertainment audience than any others in the NEMS stable . . .

3: DAVE CLARK FIVE

THE Dave Clark Five, hurrying upwards in the charts these recent weeks with their version of "Do You Love Me", have been inundated with suggestions that they should turn fully professional.

A lot of money has been mentioned; a considerable guarantee of future earnings has been made; many promises have been made.

But the boys won't have it at any price. Not for the time being . . .

Said Dave: "It's been fantastic—the sort of thing that most semi-professional groups would give their eye-teeth for. After we did one television show, a piece appeared about us in a television magazine. We were swamped with enquiries from agents wanting to sign us."

HAPPY

"But the thing is this. The other four members of the group are happy enough in their present-day-time jobs. I'm not full-time professional either—I do film parts as an added income to the group work."

"The way we figure things out, this is a pretty full business where groups are concerned. Only the real cream of the outfits stand a chance of making a permanent living. We were encouraged to think again about our views when "Do You Love Me" moved up so well—but we want at least a couple of other hit discs before we make a dive into the professional business."

PACKING 'EM

"After all, we're playing three nights a week at Basildon in Essex at a big dance-hall and we're packing 'em in. We've just been awarded the Gold Cup as the top group on the circuit. And our work allows us to get away for the odd television dates."

"But still we're being tempted. It's no exaggeration to say that

some 30 or 40 agents have approached us and told us that we'd go well if we turned full professional. And some of those agents have been from the Liverpool area—which is quite a compliment, I suppose."

This really is a turn-up for the beat books, because most groups who taste success want nothing more than to get into the business full-time.

SPLITTING

Mike Smith, organist, works during the day as correspondent for a finance company; Rick Huxley, bass, is a designer, usually working on abstract lighting ideas; lead guitarist Lenny Davidson spends his days at a desk as a progress clerk; and tenorist Dennis Payton is an electrical engineer, a useful sort of cove to have in a beat group.

They're all perfectly happy splitting their working hours into two separate parts. They've talked over the offers at group meetings. The decision rests entirely with the boys—because it would make little difference to Dave Clark himself.

But there won't be any change-over to the fully-paid ranks until those follow-up discs nestle well up the charts.

That's for sure, stresses Dave.

Like I was saying, it's quite a turn-up for the beat book.

PETER JONES



THE DAVE CLARK FIVE at the recording session of "Do You Love Me". Although it didn't achieve the success of the Tremeloes recording, it has put Dave's group on the musical map.

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MARK — MY HOLIDAY

HOLIDAYS—just got back from mine! Yes, I agree it's late—but then I had a lot of work to do during the season in Great Yarmouth. During it, I did my first radio series for the BBC—but it meant getting up at the crack of dawn to drive to London, do the broadcast and then nip back to the seaside for twice-nightly shows.

But where to go on holidays this year! I settled for Morocco as they'd had a lot of rain in the South of France.

So it was on to Spain, flying to Malaga, then three days in Torremolinos. Very popular place . . . and Cliff and the Shadows stayed there while they were recording in Spain.

By MARK WYNTER

I hired a car and drove around the area. There was one hair-raising drive to Granada, round endless hairpin bends, 3,000 ft. up in the mountains. I must say that Granada really lived up to the song.

But I was soon on to Gibraltar, then caught the boat on to Tangiers for the main part of the holiday. What a contrast! All those Arabian suits!

Anyway, I passed on to Casablanca, some 250 miles away. But the bathing there was dangerous, so I went on to Marrakesh.

It really was too hot to drive during the day-time. I passed the odd herd of camels. The smell was odd, too. I photographed a little girl with a camel quartet and found

myself surrounded by four angry Arabs. Seems they expected a tip for using their animals as a back-cloth.

On my way again . . . and, of course, the car broke down. Wynter in the heat of summer in a dud auto. I was a good 50 miles away from the nearest village. It was dark and there wasn't even an Arab shack in sight.

Eventually, I heard a car coming. The driver was a Frenchman and he offered to take me to fetch help. First sign of civilisation we found was a Moroccan Army barracks, about ten miles away. I had to explain to a sergeant there and he ordered a jeep to take me out to the car and tow me in.

But there were troubles. The car needed a spare part which couldn't be obtained for a whole day. I had to stop the night in a small village which didn't have an hotel. Just a row of dilapidated huts and camels (also dilapidated), along with goats and donkeys. Eventually I found a French woman who spoke a little English and she agreed to put me up for the night.

I slept in an outhouse on a straw mattress and with the sound of wild dogs howling outside.

Then back to civilisation. Marrakesh. It looked like a fabulous set from Ali Baba and the Forty Thieves. A large market-place and thousands of people gathered listening to story-tellers, snake-charmers, singers, dancers, even odd guys who did tricks on a bicycle. None of the singers were Top Ten material!

Then off to the Casbah. A series of very narrow and winding alleys, full of bazaars and workshops where they make and sell things like rugs, pottery, copper and silverware, daggers and knives.

You have to barter over every price quoted. I was arguing the toss over a large copper hunting horn when who should come in but actor Sam Kydd and Patrick Allen, who dee-jays "Swoon Club" on Luxembourg. Turned out they were in the town filming location shots for a new series of "Crane," which starts on AR-TV in December.

It certainly proved "it's a small world."

Most of the rest of my time I spent swimming and sunbathing. One day I had a puncture and had to change a tyre on a very narrow mountain road.

And so back to London. Must say there wasn't much in the way of pop music in Morocco, though I did notice a Tommy Steele EP—looking very much out of place in the Casbah at Casablanca!

Now "It's Almost Tomorrow." Funny thing—that happens to be the title of my new disc for Pye.



KNOW THIS FACE?

THOUGH Teddy Green hasn't yet had a hit disc, he gets sack-loads of fan-mail from disc fans. And the reason is his film-work as a close mate of Cliff Richard in both "The Young Ones" and "Summer Holiday".

Cliff and the Shadows, of course, soon start another movie, with location work in the Canary Islands. Unfortunately, Teddy misses his hat-trick because he's too busy copping a lot of the credit in the smash-hit musical "Pickwick", in London.

Teddy told me: "I've done just about everything in show business. Chorus work, cabaret, television, even mimed to discs of Sammy Davis Jr. in variety . . . but working with Cliff did me a tremendous amount of good."

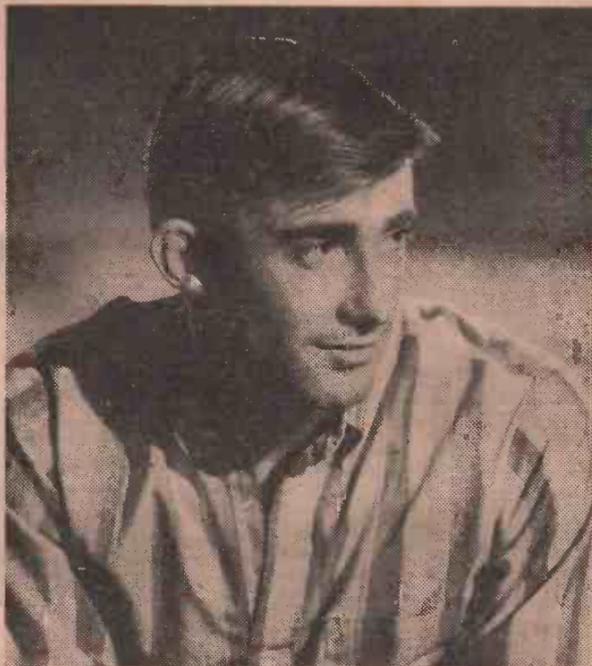
"Whenever the choreographer was tied up, Cliff would ask me for hints on dancing. He only had to be told once—he's really fantastic at picking up the steps. He really is a fine professional."

"But then it worked the other way. I'd often just sit and watch Cliff when he was listening to the play-back of the vocal numbers. He knew exactly what he wanted—and

where things had gone a little wrong. His approach helped me a lot to understand the technique of singing and recording."

Result was that Teddy started making discs for Pye. First one was "Talk", which came from "Pickwick". It did well. But there are really big hopes about his latest, a finely performed "Gee What A Party". Ray Horricks handled the session; says he is most impressed with Teddy's vocal approach.

Teddy, a Londoner, began training for the theatre when he was only ten. He was child actor, then



turned to ballet. Later, the big-band work of people like Duke Ellington, Count Basie and Lionel Hampton, encouraged him to turn to modern dance movement.

He danced the principal role in "When In Rome", following chorus work. He had a leading part, as actor, in "Sparrows Can't Sing". Then came the two tie-ups with Cliff, which started the fan following.

"But I regard discs as being vitally important to me", said Teddy. "It certainly is something which helps an all-round career. 'Course, I'm contracted to 'Pickwick' for at least a year, and there's talk of America in 1965, but I can still fit in television and radio dates. But my hobbies run mostly to music, either listening to modern jazz or playing bongos."

"Pickwick" has given Teddy his biggest slice of acclaim. The critics went for him . . . throwing in tags like "genius," "brilliant," "triumph," "potentially a star of the greatest brilliance".

The ways things are going, sales-wise, Teddy could be the SECOND member of the "Pickwick" team to hit the charts. The FIRST? Harry Secombe who has done exceptionally well with the big ballad "If I Ruled The World"

Said Teddy: "Working with Harry is a great experience. He's a wonderful man, a superb performer."

"In fact, I've been lucky all round in the wide scope of work

I've had since I started in the business".

The way things are going, sales-wider.

Stretching, in fact, into a place in the charts.

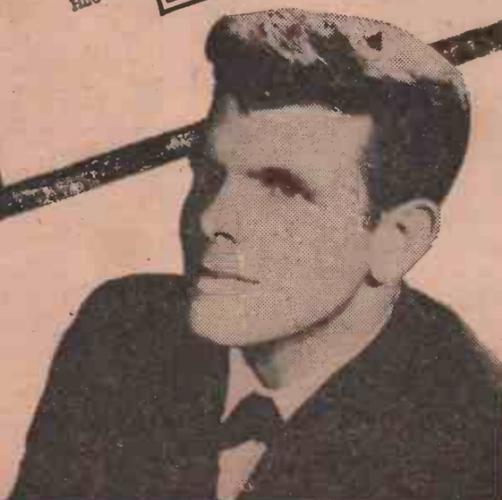


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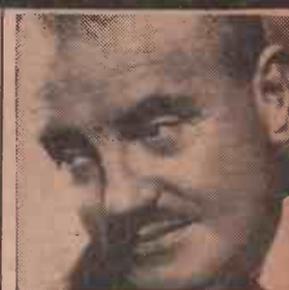


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Three long-awaited albums. And well worth a long, cool look at the contents and performances...

Let's start with Gerry and the Pacemakers. FOURTEEN tracks, including only "You'll Never Walk Alone" from his list of single hits. 'Twas originally planned just for the album, of course—and strings are added by recording manager, as they are on "Summertime".

Gerry leans heavily on the American rhythm 'n' blues catalogue. First trick is "A Shot of Rhythm 'n' Blues," with Gerry blasting off vocally with brother Freddy. Gerry has told me: "It's a fave rave of mine ever since I heard the original Arthur Alexander recording."

Gerry's workover of "Jambalay," the Hank Williams Country opus, is lively to say the least. More rock than C & W—but effective. And he flips back to Arthur Alexander's song-book for "Where Have You Been." Also included is "Here's Hoping"—this was for a long time the opening number of the Pacemakers' stage act. "We had to push this one in," said Gerry.

ROCKERS

Remember the old Carl Mann rocker, "Pretend"? Gerry cracks this one open with complete assurance, to a rhythmic walk-along beat. He's been featuring it on stage for several years. But the next track, "Maybellene," a Chuck Berry favourite, is a recent acquisition. For me, Gerry gets right with the R & B influence on this. In a rather clipped and deliberate way...

Carl Perkins initiated the Side Two opener, "The Wrong Yo Yo"—and Arthur Alexander and Bobby Edwards get in again with "You're The Reason." The Keller-Goffin piece "Chills" was given disc exposure here by Tony Orlando, but it failed to register. Gerry has faith in the composition, though, and reckons it's one of his most-requested pieces.

Incidentally, on "Chills" you can hear the voice of bassist Les Chadwick for a change.

Then comes Gerry's personal tribute to Mitch Murray, writer of two first Marsden hits. Mitch produced "You Can't Fool Me," specially for the album. It emerges as something which could make a hit single...

"Don't You Ever" was penned by Gerry himself. A sample of his talent pen-wise which does come off. "Summertime," with piano, has never been performed quite like this! And Gerry's so-satisfying and exciting album ends with the ravin', flag-wavin' "Slow Down"—which does precisely the opposite!

FREDDIE

Now for Freddie and the Dreamers. High priests of the zany approach, but with a sure seriousness of outlook in their music. Fourteen tracks again opening with "Gotta Make A Fool," his only single hit included.

Next comes "Some Other Guy," which is a roarer, of course. The atmosphere is well and truly established. Strong and healthy-sounding guitar work mid-way with the vocals reaching near riot level. Sort of "get out the horses" material.

"Somebody Else's Girl" has Freddie the Ready in slow and wistful mood. A lot of charm here. "Yes I Do" gets back on the up-tempo level. I particularly liked "Zip-A-Dee-Doo-Dah," with Pete Birrell and Roy Crewdson vocalising. Slow, ponderous beat, big bluesy "feel," hammer-heavy beat. Catchy, to say the least.

A Murray composition "Drink This Up It'll Make You Sleep" comes next. Up-tempo, high-flying vocal work and neatly balanced. "I Understand" closes the first side. A slowed-down Freddie on the beautiful little song. The changes have been well and truly rung.

"Sally Anne" could have been a Freddie single. Joe Brown is hitting it with the Alan Klein song, of course, but Freddie features it in the "What A Crazy World" movie. The Coasters "I'm A Hog For You," a Lieber-Stoller number, has Pete Birrell featured again. A knock-out drop.

"The Wedding" is a dramatic performance by Fred. It's comparable to Gerry's "Walk Alone" in surprise content. Fred's voice, a trifle reedy, sells the lyrics well. Barratt Strong's "Money" is a rocker which rides easily. "Crying" is the boys' "thank-you" to the helpful Roy Orbison—who is now a member of their TOAD organisation.

The Little Richard rave "He Got What He Wanted" whips along at break-neck pace. And so on to the finale, "Kansas City," another Lieber-Stoller hit. Quick touches of falsetto and a thundering drive all the way, rave-style.

An album which showcases one of the most remarkable "in-person" groups in the business.

BILLY

Which leaves, by no means least, Billy J. Kramer and the Dakotas.

Overall thing which struck me is the very real QUALITY of his voice production. A dark-brown tonal delivery, fluently-phrased—and his understanding with the Dakotas is quite exceptional. Billy



ABOVE: BILLY J. KRAMER with the DAKOTAS. The other two debut album makers are seen on the left. (All NRM pix by DEZO HOFFMANN.)

opens with "Dance With Me"—first of, again, fourteen tracks. A mid-tempo piece with excellent vocal harmonics. "Pride" shuffles along pointedly and poignantly. A wide-ranged performance.

"I Know" is ballady again. Sung softly and delicately, with fill-in work from Messrs. Maxfield, Jones, Macdonald, Mansfield. Rather a throbber, this. "Yes," a Ben E. King Lieber-Stoller penned song, with a hovery sort of styling—a virtuoso showing of attack. "The Twelfth Of Never" hushes even the most excitable crowds. Sincerity abundant on this so-slow ballad.

By
PETER JONES

BEATLES

"Tell Me Girl" is another mid-tempo song, not all that different in approach. But "Anything That's Part Of You" is soulful, piano backed and softly presented. Near-falsetto most of the way. "Beautiful Dreamer," a Stephen Foster song dressed up by George Martin, is another crowd-luller. "Still Waters Run Deep," ballady, touches of Presley styling.

And on to a Beatle-number, "I Call Your Name." Lots of excitement and interest to close the programme.

Three major albums. All destined, surely, for high chart-placings. Three albums into which a lot of care and thought has gone.

So the last bow goes to the recording managers, John Burgess for Freddie and the Dreamers; George Martin for Billy J. Kramer and Gerry.

TRAD FINDS FOLK

TRAD hit-maker Kenny Ball has an eye for talent. And he certainly didn't nigger when he was invited along to the "Cross Keys" pub, at Edmonton, in North London, to hear a quartet who purveyed a commercialised brand of Country 'n' Western music.

He jostled with the elbow-benders, cupped his hand to his ear to cut out the tankard-thumping—and liked what he saw and heard. Liked it very much.

He told his manager, Reg Tracey, who signed the group, introduced them to Pye's Alan Freeman, who, in turn, introduced them to the studios where they cut their debut single "Maybe" and "Can't I".

RECORDS

Now the star-building process is under way. Kenny and Chris Barber have set up their first joint office in London and the Migil 4 come under the banner. The odd thing is the boys had never even played "Maybe" before they arrived in the studio!

The group is really three years old. Mike Felix, drummer-vocalist, was living in Seattle, U.S.A., at the time. Len Blanche, bassist, happened to see one of Mike's shows in a jazz club there—Lenny was a Merchant Navy man.

They dug each other's musical interests and decided to return to Britain and form a group. They met up with Gil Lucas, pianist, in that Edmonton pub. They've worked at the "Cross Keys" for thirty months—and, a few months ago, decided they wanted to play more commercial music and added Red Lambert, rhythm guitarist. Name of the team comes from sections of Mike and Gil's first name.

Two months ago they wandered north to Manchester, on a purely speculative trip. They looked up the name of one of the biggest club owners, phoned him, did a short audition—and were breaking all attendance records there inside four days!

Around this time, Kenny Ball clarinetist Dave Jones played some dates with them—hence Ken's own eagerness to go and see them work.

The boys in brief:

Mike Felix: boxing fan who fought against Terry Downes back in 1951. Sang and drummed his way



THE MIGIL 4—tables are turned when Trad leaders start making stars out of Country and Western stylists.

through two years in the RAF. Says he's never had a lesson on drums.

Lenny Blanche: wanted to be an art teacher but went into the RAF. Took up music in the Merchant Navy later on. Started on piano, went to guitar—then saw U.S. star Monk Montgomery on bass and switched to bass guitar.

Gil Lucas: studied to be a concert pianist. Joined RAF where he was converted to jazz. One time accompanist to Matt Monro. Has played with several dance bands.

Red Lambert: son of noted musician Les Lambert, was originally a drummer in the army. Met Len in the Merchant Navy and started on guitar. Does comedy spots with the outfit and is also second vocalist.

Say the boys: "We don't really want to be pushed into one category. But if a pigeon-hole must be found, then commercial C and W is it."

Kenny Ball has faith in the boys. So have Pye executives who are laying on the big promotional bit.

The Migil 4 — it MUST be the number and not spelled out "four"—appear to be on the way.

BABY
LOVE YOU



HLH 9804

CK JONES
S IN THE ATTIC



HLR 9806

BILLY J. - BEATLES SONG AGAIN NEW FREDDIE BY MITCH MURRAY

VALUE-FOR-MONEY BOBBY VEE WITH 2 U.S. TOPSIDES ON T.T.T.



FREDDIE, minus the Dreamers, who has a potential ten tenner with his "You Were Made For Me". (NRM pic by DEZO HOFFMANN.)

LINDA SCOTT

Let's Fall in Love; I Know It, You Know It (London HLR 9802)

LITTLE Linda at last gets a disc issued here. It's a bright bouncer that has been hovering at the bottom end of the top 100 in the States for quite a while. We don't know why it hasn't gone higher, but it's not the old song but a newie with some great gimmicks and vocal work from Linda and the chorus. We would like to see it be a hit—with sufficient exposure it could be.

More chorus work on the flip. It's a repetitive number with a lot of appeal, and some good work from all concerned. Tuneful etc.

FOUR 🍷🍷🍷

MARCY JO & EDDIE RAMBEAU

Lovers Medley; When You Wore A Tulip (Stateside SS 235)

SIDE one of this disc features "The More I See You" and "When I Fall in Love". The pair sing both songs at the same time, and the effect of the simple type of thing is very effective and may well sell pretty well. It's certainly original anyway...

Flip is a hearty version of the oldie with loads of appeal, and some good sounds from all concerned. The oldie is a bit cornie but makes out well with the new treatment by the two excellent songsters concerned.

FOUR 🍷🍷🍷

CONNIE FRANCIS

Your Other Love; Whatever Happened To Rosemarie (MGM 1212)

FROM pretty high in the U.S. charts comes this haunting beat ballad from Connie who sings extremely well on the song which features an insistent guitar and choral backing. It's her best for quite a while, but we don't think it'll make the 20 due to the fact it's not quite so outstanding as to give her a comeback.

Flip is an interesting type of beat ballad again, but without the appeal of side one. It's good and in a way sounds rather British.

FOUR 🍷🍷🍷

THE TEMPERANCE SEVEN

From Russia With Love; P.C.Q. (Please Charleston Quietly) Parlophone R 5070.

A FAST tempo version of the film theme, with an amusing spoken introduction by Allan (Moody) Mitchell. Then a speeded-up vocal and the boys lean into their olde-time variations of melody. Actually it's an odd sort of performance... strangely, it conjures up the spirit of the film well.

Flip is pacey, too. Clarinet-led intro, trumpet and well... everything. No vocal, just that rather distinctive sound.

THREE 🍷🍷🍷

JIMMY SMITH

Any Number Can Win; What'd I Say (Verve VS 516)

FROM the popular Jimmy Smith band comes this lively rollicking number that sports a heavy beat and some good organ work that's a bit different from what we expect. Maybe the R & B purists won't like this, but any one who likes their music with a beat will. It's a fair old instrumental that could easily make it.

Flip is, of course, the Ray Charles number given an organ work-out and some very interesting treatment. Good stuff.

FOUR 🍷🍷🍷

BOBBY VEE

Stranger In Your Arms; Yesterday And You (Liberty 10124)

THERE'S been a falling off in terms of chart success for Bobby Vee. This new one is a lively, rather stridently-arranged, performance but it has the commercial "feel" to it. A good vocal performance all the way on a song which really does take a bit of singing. Interesting, melodically and the lyrics are far from rubbishy. Slight disagreement among the jurists here but the casting vote went to a Top Twenty Tip.

Flip is an atmospheric piece with a compelling sort of performance. One-note-type melody line, with Bobby selling strongly. Pretty well as good as the top side.

FOUR 🍷🍷🍷

TOP 20 TIP

FREDDIE AND THE DREAMERS

You Were Made For Me; Send A Letter To Me (Columbia DB7147)

FREDDIE sets into his latest hit with a surprisingly high pitched opening passage. Then the song gets under way in a high-commercial fashion. The Dreamers fit in some interesting touches, vocally, and the Garrity voice fair throbs with enjoyment. Another one bound for a high chart placing. Mitch Murray did the writing job, which means its aimed straight at the right target. Yes, another goodie from the Clown Prince.

Flip is a Freddie composition. Taken at a slower tempo, it stands up well in comparison to the top side. It has charm, effectiveness and amiability. Group again does a good job.

FOUR 🍷🍷🍷

TOP 20 TIP

THE EMOTIONS

A Story Untold; One Life, One Love, One You (Stateside SS 237)

THE gimmicky U.S. vocal group get their combined tonsils around a jerky beat ballad, in which they throw in plenty of bass and falsetto, while a male voice leads. Quite pleasant and nice but not chart material. There's been so much of this sort of thing that this one lacks sufficient distinction to click. Not nearly as good as their "Echo" hit.

Slower is the flip. It's a wailing sort of ballad with much the same ingredients as side one, but without the verve.

THREE 🍷🍷🍷

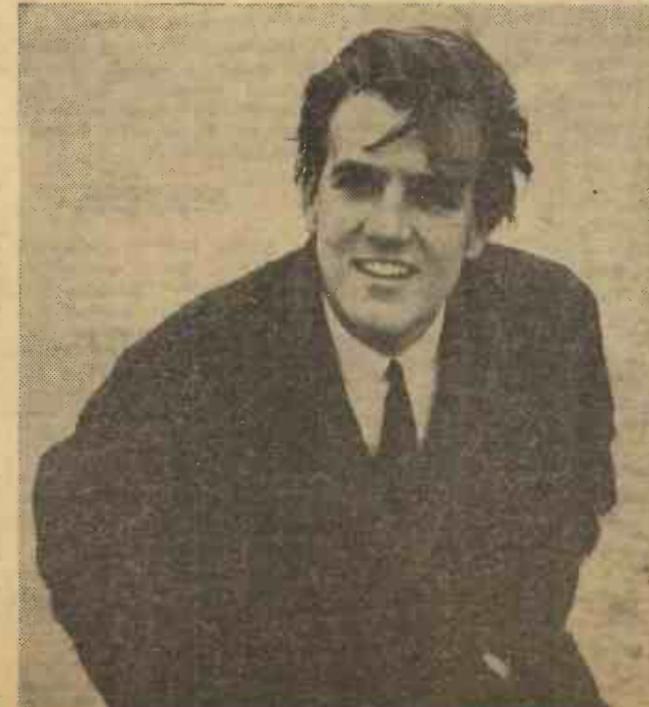
PHIL TATE

Hitch-Hike; Devil's Horn (Oriole CB 1878)

ONE of the first discs to deal predominantly with the new "shake" dance (is it new?) is this orchestral strict tempo shake number from Phil. There's a good tune running through it, and although it's fine for dancing the listening appeal isn't there.

Flip is another strict tempo—twist this time—with maybe more listening appeal. The oldie is treated with some disrespect.

THREE 🍷🍷🍷



BILLY J. KRAMER should follow the success of his last two discs with "I'll Keep You Satisfied". (NRM pic by DEZO HOFFMANN.)

JOHNNY BURNETTE

All Week Long; It Isn't There (Capitol CL 15322)

SUBTITLED "(Wish It were Saturday Night) All Week Long", this is on the fourth label that Johnny has turned up on. It's a fast power-packed beat number with a country flavour and some intricate guitar work in the background. But it lacks something and certainly won't be another "Dreamin'" or "Clown Shoes" for him. One of the worst discs he's made.

Flip is a slower commercial country styled ballad with Johnny on good vocal form.

THREE 🍷🍷🍷

LITTLE EVA

The Trouble With Boys; What I Gotta Do (Colpix PX 11013)

WE haven't heard from Eva for quite a while now, and this teen-beat effort won't be another "Loco-Motion" for her. It's not the best of songs and there's far too much gimmickry and echo on the disc. Loud and raucous and not really aimed at the charts. Certainly the worst thing she's ever made.

Flipside crept into the charts in the States some time back. Eva sings strongly on the heavily backed number which features a femme chorus and none of that bluesy appeal that was on her first three hits. A big let-down.

THREE 🍷🍷🍷

BILLY J. KRAMER AND THE DAKOTAS

I'll Keep You Satisfied; I Know (Parlophone R 5073)

A "STRAIGHT-IN" introduction to this latest Lennon-McCartney composition for Billy J. Of course, it'll rush straight to the top. A catchy little melody which imprints itself after only one play. Billy, with an insistent backing from the Dakotas, takes it fairly simply but so effectively. A winning combination all the way round. Not so dramatic as some. But a hit, hit, hit.

Slow intro to the flip. Then it speeds up after a semi-spoken bit. More excellent value from the hit-maker. This side, too, will garner the plays.

FOUR 🍷🍷🍷

TOP 20 TIP

jazz for the fringe fan

THE DUKES OF DIXIELAND
CLARA WARD GOSPEL SINGERS

WE GOTTA SHOUT! *Move Along; Lord, Let The Train Run Easy; I'm Too Close To Heaven; In The Morning; Travellin' Shoes; Just A Closer Walk; Just A Little While To Stay Here; Go Where I Send Thee; Michael Row The Boat Ashore; Will You Be There; Marching In.* (CBS BPG 62176.)

A BIZARRE collaboration between a slightly tame Dixieland group and wild gospel singers, with love of Mammon as the common denominator. Plenty of yelling hysteria, ostensibly in praise of the Lord and some exciting swing in a crude kind of way. The Dukes, though strengthened by some top New York Dixielanders in the rhythm section, are relegated to accompaniment.

THREE 🍷🍷🍷

FLETCHER HENDERSON

1934: *Limehouse Blues; Shanghai Shuffle; Big John Special; Happy As The Day Is Long; Tidal Wave; Down South Camp Meetin'; Wrappin' It Up; Memphis Blues; Wild Party; Rag Cutter's Swing; Hotter Than 'El; Liza.* (ACE OF HEARTS AH 61.)

POOREST thing about this album is the slap-happy bass playing, but then this was 1934 and the late, great Jimmy Blanton had not yet invented modern bass. Elmer James, heard here, was a routine performer. Henderson's arrangements for this orchestra were later taken over by Benny Goodman—and his band became the tops in pops in the late 'thirties. Which gives you an idea how appealing Henderson's style was and indeed is. Some of these tracks are pioneer masterpieces of big band scoring. The tempos tend to be over-excited but everybody sounds happy. A fine, inexpensive reminder of one of the past glories of jazz.

FOUR 🍷🍷🍷

LEADBELLY

HUDDIE LEADBETTER'S BEST: *Goodnight Irene; Grasshoppers In My Pillow; The Eagle Rocks; Rock Island Line; Ella Speed; Backwater Blues; Take This Hammer; Tell Me, Baby; Eagle Rock Rag; Western Plains; Sweet Mary Blues; On A Christmas Day.* (CAPITOL T 1821.)

A COLLECTION of recordings made by Leadbelly in 1944 in Hollywood. On a couple of tracks he plays his raggy piano, on the rest he plays his twelve string guitar. On most tracks he is also accompanied by zitherist Paul Mason Howard who jangles along pleasantly enough. Leadbelly's rough voice has a strident urgency that was mighty compelling. This is indeed among his best work and is highly recommended, especially to Lonnie Donegan fans.

FOUR 🍷🍷🍷

BILL EVANS

MOONBEAMS: *Re Person I Knew; Polka Dots And Moonbeams; I Fall In Love Too Easily; Stairway To The Stars; If You Could See Me Now; It Might As Well Be Spring; In Love In Vain; Very Early.* (RIVERSIDE RLP 428.)

THE Debussy influence in jazz. Oh-so-sensitive rhapsodising by pianist Bill Evans with Chuck Israels on bass and Paul Motian being very discreet on drums. This fine LP can be listened to closely many times, or it can be used for faintly glittering late night mood music. The ballads are all played at ballad tempos and everything is cool.

FOUR 🍷🍷🍷

LES SWINGLE SINGERS

JAZZ SEBASTIAN BACH: *Fugue In D Minor; Prelude For Organ Chorale No. 1; Aria; Prelude No. 12 In F Minor; Bourre II; Fugue No. 2 In C Minor; Fugue No. 5 D; Prelude No. 9 In E; Sinfonia; Prelude No. 1 In C; Canon; Two-Part Invention No. 1 In C; Fugue No. 5 In D.* (PHILIPS BL 7572.)

WORDLESS singing of the exact instrumental melody lines written by Bach. This French vocal group (led by an American) is accompanied by a French bassist and drummer swinging along in the usual jazz

THREE 🍷🍷🍷

style. Bach's writing has tremendous potential for jazz-type swing and the singers admirably bring out the music's qualities. The bassist and drummer are less than ideal but they are by no means bad. A very difficult record to make but one that's easy to appreciate if you have a reasonable understanding of music. Very successful.

FOUR 🍷🍷🍷

BUD SHANK
CLARE FISCHER
JOE PASS

BRASAMBA: *If I Should Lose You; O' Barquinha; Serenidade; Ellzete; Samba De Orfeu; Ontem A Noite; Autumn Leaves; Samba; Gostoso; Brasamba.* (FONTANA 688 131 ZL.)

BOSSA NOVA played by Shank on alto and flute, Fischer on piano and Joe Pass on guitar, accompanied by bass and Latin-American percussion. This album gets away from the now-backneyed repertoire without losing its flavour. Fischer and Pass are both comparative newcomers on record and have more talent than a dozen assorted New Stars. This is relaxing mood music and music that repays careful listening. Excellently produced.

FOUR 🍷🍷🍷

LES McCANN

PLAYS THE SHAMPOO: *The Shampoo; Too Close For Comfort; You I Thought I Knew; Wodyn' You; Someone Stole My Chittlins; Out Of This World; Fllet of Soul; Smile Stacey.* (FONTANA 688 130 ZL.)

THIS punchy, soaked-in-blues trio led by the ebullient pianist manages to communicate some of its enthusiasm to the sympathetic listener. Subtlety of mood and technical finesse are less than abundant but there is an engaging, no-nonsense directness and lack of pretension about McCann's style that enables him to reach more general listeners than most jazzmen. An earthy, hard-swinging trio.

THREE 🍷🍷🍷

NANCY WILSON,
CANNONBALL ADDERLEY

Save Your Love For Me (voc.); Teaneck; Never Will I Marry (voc.); I Can't Get Started; The Old Country (voc.); One Man's Dream; Happy Talk (voc.); Never Say Yes; The Masquerade Is Over (voc.); Unit 7; A Sleepin' Bee (voc.). (CAPITOL T 1657.)

ONE of the smoothest and most entertaining jazz sets I've heard for a while. Nancy Wilson is an exceptionally attractive young woman also possessed of a rare talent with a song. I'm convinced she could take her place alongside the female vocal greats in jazz.

Cannonball Adderley needs no introduction. His facile playing is a delight to the ear. Both artists shine throughout the set which comprises alternate vocal and instrumental offerings. A best seller I would think.

FOUR 🍷🍷🍷

GERALD WILSON

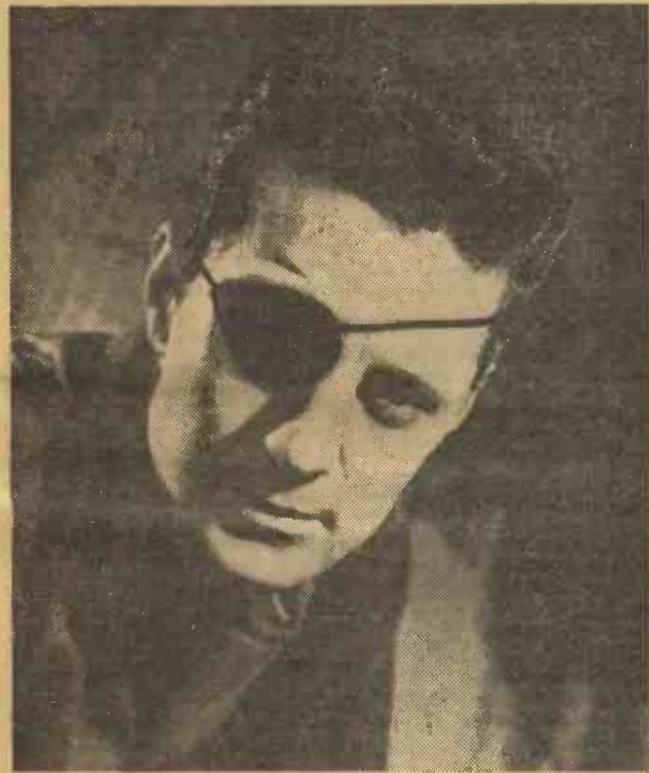
MOMENT OF TRUTH: *Viva Tirado; Moment Of Truth; Patterns; Teri; Nancy Jo; Milestones; Latina; Josefine; Emmerge.* (FONTANA 688 128 ZL.)

IF you can shudder your way through the album title and frightfully pretentious sleeve notes you'll get to the music, by the Gerald Wilson Orchestra, which is quite good. Trumpeter Carmell Jones (who is fairly impressive but does nothing outstanding) and guitarist Joe Pass (who makes very classical-type sounds) are the feature soloists. Mel Lewis drums vibrantly throughout. The arrangements—nearly all by Wilson—are just about average.

THREE 🍷🍷🍷



CLIFF, HANK, BRUCE, performing "Don't Talk To Him", Cliff's latest up-beat number, which looks set for a very high place in the charts. (NRM Pic.)



JOHNNY KIDD is currently enjoying a tide in his favour, with "I'll Never Get Over You" hitting it big. His newie, "Hungry For Love", should also make the same kind of impression.

UP-BEAT CLIFF POWERFUL JOHNNY KIDD

CLIFF RICHARD

Don't Talk To Him; Say You're Mine (Columbia DB 7150)

CLIFF penned this one with Bruce Welch, and it's a beauty sort of catchy number with Cliff singing very well indeed on the cleverly arranged number which is slightly reminiscent of the oldie "It's Magic." It's a good number, with Cliff singing well on the fresh type of number which should be at the top soon.

Tony Meehan, and the late John Rodgers (Adam's bassist) penned the flip, a ballad that is a bit like some of the earlier Presley efforts. It's a gentle sort of beater, with loads of appeal, and some good work from all concerned.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

MIKI AND GRIFF

It Comes and Goes; You Can Feel It In The Air (Pye 15580)

COUNTRY duetests on a fine little number. They take phrases in turn early on—and their voices have now reached the "individual" category. Then they link together. The team are extremely popular and sound sellers. May not make the charts, but it'll do more than well enough.

Flip is slower, guitar intro-ed. Then the pair sing together... enunciating so that every word comes through loud and clear.

THREE 🍷🍷🍷

JOHNNY CASH

The Matador; Still In Town (CBS AAG 173)

SPANISH type beat on this one from Johnny, who has just had a big one in the U.S. with "Ring of Fire". It's as usual a country styled number with Johnny singing extremely well with his deep voice, and a very original approach. It could click big here if it gets the plugs.

Flip is another country-styled thing with lots of intricate piano work and a good lyric. Doesn't quite make it though.

THREE 🍷🍷🍷

EDITH PIAF

Polichinelle; Le Billard Electrique (Columbia DB 7149)

FROM the late Edith Piaf comes two L.P. tracks. The first, "The Puppet" is from the L.P. "La Reine De La Chanson", while the flip is from "C'est La Piaf". Top-side is a jerky appealing sort of number with a big band restraining itself well on the number which of course is sung entirely in French. Not as good as some of hers but definitely bound for big sales. Could even make the charts due to her untimely death.

Brighter is the flip, a big band-ish number with Edith in her big-voiced form once more. A good song with her singing well.

FOUR 🍷🍷🍷🍷

EILEEN DUFFY

What If Johnny Says No?; Because I Love You Too Much (Philips BF 1284)

THIS could be a continuation of the "It's My Party" saga, but luckily it's only a coincidence that the lyrics fit exactly. One of those mock Shapiro-ish things with echo and breezy backing and a lot of noise and strings. We didn't really like it, and don't think it'll be a hit—but it's no fault of Eileen's who deserves better material.

Flip has an interesting backing beat, and there's some good work from all concerned that doesn't add up to anything.

THREE 🍷🍷🍷

THE NEW CHRISTY MINSTRELS

Saturday Night; The Wheeler Dealers (CBS AAG 175)

COMING up in the U.S. charts is this folksy styled effort from the "Green Green" team, and it's another Rooftop-Singers styled thing with a chorus leading and the occasional throaty male voice giving forth. A fastish number with a good sales potential.

Flip's very square-dancy and although it has a lot of charm we don't reckon it on the commercial stakes.

THREE 🍷🍷🍷

FRANKIE DAVIDSON

Broken Wings; Have You Ever Been To See London Town (HMV Pop 1224)

GUITAR strides into the top side, an oldie which just about stands revival. A Harry Robinson backing for the new name and the whole thing is taken rather straight, though with a certain effectiveness. Song is a good 'un, which helps. There's a lack of fireworks, vocally, but it is made up for by the tastefulness of it all. Should garner some plays.

Flip is a roar-up on Cockney lines. Big, fast lyrics and a few laughs among it all. Corny old backing (deliberate)... and the voice strongly pointed in attack.

THREE 🍷🍷🍷

THE SHIRELLES

What Does a Girl Do; Don't Let It Happen To Us (Stateside SS 232)

FROM one of the classiest U.S. femme groups comes this interesting number, with Shirley Owens singing a very efficient lead, and a good "little girl" backing from the rest of the team. It's a great treatment of a fair number, and an insistent backing. Fans will all lap this up, but it's not strictly for the average disc buyer.

Flip also made the U.S. charts, and it's a soft, gentle type of number, with loads of emotion and appeal. It is as good as side one, and there's some great work from all concerned.

FOUR 🍷🍷🍷🍷

JOHNNY KIDD AND THE PIRATES

Hungry For Love; Ecstasy (HMV POP 1228)

FOLLOWING up their last surprise success comes this one that WON'T be a surprise success. It'll be a success all right, but we all know this time. A power-packed number with loads of the old clanging guitar backing, and some fair old vocal work from Johnny. It has a polished Liverpool type tune and should be a big hit.

Johnny has a go at the recent Ben E. King U.S. chart-noise-maker. It's a good number and Johnny makes a good potent job of it, with some fair old guitar work again.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

LANCE PERCIVAL

The Beetroot Song; Dancing In The Streets Tonight (Parlophone R 5071)

FROM the film "It's All Over Town" comes this comedy number from Lance Percival who had a reasonable seller with "Riviera Cafe". Not really exciting and to our minds doesn't quite make it. Should sell well to TV fans though. Boring to say the least.

Flip is presumably a satirical take off on pop music. But again it doesn't quite make it despite Lance's virile efforts and a six-year-old guitar solo.

THREE 🍷🍷🍷

CRAIG DOUGLAS

From Russia With Love; Counting Up The Kisses (Decca F 11763)

BACKBEAT leads the way on this version of the Lionel Bart tune from Craig Douglas. It's a slow beater with a good tune and lyric, and some lush strings creeping in. But it drags and we don't think it'll be a hit for Craig.

Flip is a brighter number with a plaintive air, and some usual style good singing from Craig. Efficient but lacking in "feel".

THREE 🍷🍷🍷

SHEFFIELD BEAT COMP



THE CHEROKEES, featuring DAVE WEST. This hot group were winners of the third preliminary round of the Mackeson Rhythm group contest, held at Parsons Cross Hotel, Sheffield.



THE CADILLACS with JOHNNY TEMPEST, winners of the fourth preliminary round of the Mackeson Rhythm Group contest, held at the Sacey Hotel, Sheffield. Most of the groups in the comp. were from the Sheffield area, and the competition was held over a period of four days. The final results will be announced in a later issue of the NRM. First prize will be 100 guineas as well as the chance of a recording contract.

 <p>Be My Baby The Ronettes HLU 9793 45 rpm</p>	 <p>DEEP PURPLE Nino Tempo & April Stevens HLK 9782 London Atlantic 45 rpm</p>
<p>TALK TO ME Sunny & The Sunglows HL 9792 45 rpm</p>	<p>Sugar Shack Jimmy Gilmer & The Fireballs HLD 9789 45 rpm</p>
<p>We are doing our best to make sure that all these records are available, but should your dealer have to disappoint you please accept our apologies. If you place an order for the records you want you will be assured of obtaining them at the earliest moment.</p> <p>LONDON RECORDS division of The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>	



NEW L.P. REVIEWS . . .

BILLY FURY/TORNADOS

WE WANT BILLY: Sweet Little Sixteen; Baby Come On; That's All Right; Wedding Bells; Sticks And Stones; Unchain My Heart; I'm Moving On; Just Because; Halfway To Paradise; I'd Never Find Another You; Once Upon A Dream; Last Night Was Made For Love; Like I've Never Been Gone; When Will You Say I Love You. (DECCA LK 4548.)

POP idol Billy Fury is let loose in a recording studio with a large number of fans in attendance and a beaty support from his successful friends the Tornados.

Billy has plenty of rhythmic material as well as ballads to hand and the audience reaction is a fore-taste of the general public reaction to this L.P. It's great Billy. It's great Tornados. It's a great album.

FIVE 🍌🍌🍌🍌🍌

THANK YOUR LUCKY STARS

VOLUME TWO: Twist And Shout (BRIAN POOLE AND THE TREMELONES); You Don't Have To Be A Baby To Cry (CARAVELLES); By The Way (BIG THREE); Still (KARL DENVER); He's The One (BILLIE DAVIS); Be My Girl (DENNISON); Faraway Places (BACHELORS); Hello Trouble (CADETS); Foot Stamp (JET HARRIS, TONY MEEHAN); Ice Cream Man (TORNADOS); That's What I Want (MARAUDERS); Just Like Eddie (HEINZ); Some Do, Some Don't (LORNE GIBSON TRIO); Dance On (KATHY KIRBY); Mr. Parter (MICKEY MOST); Come On (ROLLING STONES). (DECCA LK 4554.)

ANOTHER big bargain set paying tribute to the top television series "Thank Your Lucky Stars," produced by Philip Jones for ABC.

Decca have gathered together a bunch, 16 in all, of their recent singles successes, and the result must reach the best sellers immediately.

FIVE 🍌🍌🍌🍌🍌

KARL DENVER TRIO

AT THE YEW TREE: Blue Yodel; The Long Black Veil; Kaw-Iga; Silver And Gold; Little Dutch Girl; You Don't Need Me Anymore; Going, Going, Gone; Can You Forgive Me; Indian Love Call; You Win Again; I'm Satisfied With My Girl; My Melancholy Baby; Bless You; Only The Heartaches; Love From A Heart Of Gold; Wimoweh. (DECCA LK 4540.)

I WOULD think that Karl Denver possesses the most distinctive voice on the pop scene today. On this LP Karl and his buddies in the popular Trio gives a delightful performance on this "live" set.

by JIMMY WATSON

The fans are certain to lap it up. Therefore it should be a decided hit. Hear it and judge for yourself.

FOUR 🍌🍌🍌🍌

JIM REEVES

THE INTERNATIONAL: Auf Wiederseh'n Sweetheart; The Old Kalahari; The White Cliffs Of Dover; True; I'm Crying Again; Gully; Blue Canadian Rockies; The Hawaiian Wedding Song; You Are My Love; Heartbreak In Silhouette; Tahiti; Golden Memories And Silver Tears. (RCA-VICTOR RD-7577.)

ANOTHER entertaining programme from the man with the rich voice from way-down-there in depth. As fine a baritone as you could wish to hear.

Jim's bound to succeed with this collection of songs recalling his latest international tour.

FOUR 🍌🍌🍌🍌

TED HEATH

SATIN SAXES AND BOUNDING BRASS: You Stepped Out Of A Dream; I Had The Craziest Dream; Sentimental Journey; Moonlight Serenade; Mirage; I Got It Bad And That Ain't Good; Tumbling Tumbleweeds; Close Your Eyes; At Last; Egyptian Night; They Didn't Believe Me; Ebb Tide. (DECCA PHASE 4 STEREO PFS 4023.)

TAKE the precision blend of the Ted Heath Orchestra; throw in a string section of talented musicians; add the touch of Johnny Keating originals; mix thoroughly with a selection of standards and a sprinkling of originals; record the lot stereophonically. There you have the recipe for a fine album for hi-fi enthusiasts and ordinary record fans alike.

It's an album which will be appreciated by those who buy it for a long, long, long time to come. Care to join them?

FOUR 🍌🍌🍌🍌

DICK AND DEE DEE

YOUNG AND IN LOVE: Young And In Love; Bluebirds Over The Mountain; Love Is A Once In A Lifetime Thing; Don't Leave Me; Alexander's Ragtime Band; Guess Our Love Must Show; Chug-a-chug-a Choo Choo; Days Of Wine And Roses; Listen To The Words; Scarlet Ribbons; Sha-La; Say To Me. (WARNER BROTHERS WM 8132.)

FINE young team with good looks and attractive harmonies. Powerful single sellers, they should mark up a good sale for this album, too.

The mixture is interesting and entertaining and should appeal to the average pop record fan. Worth a listen.

THREE 🍌🍌🍌

CHUBBY CHECKER/BOBBY RYDELL

GOLDEN HITS: Birdland; Limbo Rock; Let's Twist Again; The Twist; Slow Twistin'; Pony Time; Volare; Kissin' Time; Cha Cha Cha; Wild One; Wildwood Days; Sway. (CAMEO-PARKWAY C.1063.)

RE-ISSUE material from Chubby and Bobby on this set. It's good, most if not all titles were big hits, but perhaps they have been available too often already on previous discs.

Still for those who don't already own these, I think it's a good value for money effort.

THREE 🍌🍌🍌

DON GIBSON

I WROTE A SONG: I Can't Stop Loving You; Don't Tell Me Your Troubles; A Legend In My Time; Blue, Blue Day; Oh Such A Stranger; Love Has Come My Way; Oh Lonesome Me; Lonesome Number One; Just One Time; After The Heartache; Give Myself A Party; Anything New Gets Old (Except My Love For You). (RCA-VICTOR RD 7576.)

HE'S had more than a few hits himself and many of his songs have proved million-sellers for other artists. Don Gibson must be coming pretty close now to being to the 60s what the late Hank Williams was a couple of decades before.

Some of his most recent compositions plus a bunch of his songs which were taken into the charts by other stars comprise this album. Don is in good voice and the songs are nothing short of the best.

FOUR 🍌🍌🍌🍌

BING CROSBY

I WISH YOU A MERRY CHRISTMAS: Winter Wonderland; Have Yourself A Merry Little Christmas; What Child Is This; The Holly And The Ivy; The Little Drummer Boy; O Holy Night; The Littlest Angel; Let It Snow, Let It Snow; Hark! The Herald Angels Sing; It Came Upon The Midnight Clear; Frosty The Snowman; Pat-a-pan; While Shepherds Watched; I Wish You A Merry Christmas. (WARNER BROTHERS WM 8136.)

THE older Bing gets the warmer his voice seems to become. Without a Bing release Christmas just wouldn't seem the same. It's a market that seems particularly his own.

This is one collection which will be getting plenty of spins as the festive season wears on. Good Crosby stuff . . . and that means good.

FOUR 🍌🍌🍌🍌

JOHNNY HORTON

DONE ROVIN': Done Rovin'; It's A Long Rocky Road; Smokey Joe's Barbecue; I'm A Mean, Mean, Mean Son Of A Gun; Devilish Love Light; Coal Smoke, Valve Oil And Steam; Words; Shadows On The Bayou; On The Banks Of The Beautiful Nile, In My Home In Shelby County; Barefoot Bay Blues; Old Gobbler. (LONDON HA-U 8096.)

ANOTHER star whose life and career were abruptly ended in a car crash was Johnny Horton. Again recording help to keep his talent alive and bring pleasure to the many, many fans saddened by his death.

Johnny's rich tones are heard to advantage on this set. It should prove a popular item.

THREE 🍌🍌🍌

LENA HORNE

SINGS YOUR REQUESTS: Love; I Wish I Was Back In My Baby's Arms; Why Was I Born; Good-For-Nothing Joe; Love Me Or Leave Me; I Got It Bad And That Ain't Good; Stormy Weather; Poppy Don't Preach To Me; Honeysuckle Rose; The Lady Is A Tramp; Lover Man; Can't Help Lovin' Dat Man. (MGM-C-943.)

MY first major assignment for a national music paper was to interview the fabulous Miss Lena Horne and to review her act at the now-demolished Empire Theatre, Glasgow. That was some ten years ago and I was moved to describe her as the "artiste supreme".

The fact that such a top international star was so easy to interview has also remained in my memory as a cherished souvenir. I was again delighted to review Lena's act a year or so ago at the "Talk of The Town". To my delight and amazement she had improved upon perfection.

Again she demonstrates on this latest album that you can never really claim to have heard her at her best . . . the next performance is more than likely to be better still. Buy it, friends, buy it!

FIVE 🍌🍌🍌🍌🍌

SHEB WOOLEY

BEN COLDER, SPOOFING THE BIG ONES: Hello Wall No. 2; Devil Woman No. 2; Don't Take Your Cash To Town John; Little Bitty Steer; Walkin' The Floor Over You No. 2; Don't Worry 'Bout Me No. 2; Shudders And Screams; I Walk The Line No. 2; Release Me No. 2; Don't Go Near The Eskimos; Ballad Of A Mean Ole Queen; The Real Me. (MGM-C 945.)

ONE of my favourite pastimes is "rewriting" the lyrics of pop songs in zany and often corny style. I know plenty of folks who indulge in the same hobby. However Sheb Wooley has taken it a stage further. He has carved a secondary (or could it be primary) vocal career out of it.

As Ben Colder he has knocked up a few best selling discs spoofing the hits of his friends. Now MGM have collected a bunch of his efforts together to form an amusing album. There is nothing delicately subtle about it. Just down to earth giggles from start to finish. Could prove pretty popular with a lot of folks.

THREE 🍌🍌🍌

BOBBY RYDELL

BYE BYE BIRDIE: Honestly Sincere; Kids; One Special Girl; A Lot Of Livin' To Do; Bye Bye Birdie; We Love You Conrad; How Lovely To Love A Woman; One Last Kiss; The Telephone Hour; Put On A Happy Face; Rosie. (CAMEO-PARKWAY C.1043.)

SHORTLY to be seen in a starring role in the film "Bye Bye Birdie", talented lad Bobby Rydell presents his own album of songs from the score.

He's also featured on the soundtrack set so the double bite at the market should pay off handsomely for him. He turns in his usual high performance standard here.

FOUR 🍌🍌🍌🍌

THE TYMES

SO MUCH IN LOVE: Alone; My Summer Love; Wonderful, Wonderful; That Old Black Magic; Let's Make Love Tonight; Goodnight My Love; So Much In Love; You Asked Me To Be Yours; The Twelfth Of Never; Way Beyond Today; Summer Day; Autumn Leaves. (CAMEO-PARKWAY P. 7032.)

MOST pleasing bunch of singers are the Tymes. It's an old-fashioned sound by beat standards, but it's far from dated! A good collection of songs, well sung.

I think this should prove a more than healthy proposition, especially in view of the group's recent single popularity.

THREE 🍌🍌🍌

JULIE LONDON

LATIN IN A SATIN MOOD: Vaya Con Dios; Adios; Come Closer To Me; Frenesi; Besome Mucho; Perfidia; You Belong To My Heart; Be Mine Tonight; Amor; Magic Is The Moonlight; Yours; Sway. (LIBERTY LBY 1136.)

THE oh-so-intimate voice of Julie London caresses these popular Latin-tempoed favourites in her own inimitable way. It's a relaxing set due for a popular reception.

Julie is high among the popular international girl singers. This album should add to that appreciation. You'll like it.

THREE 🍌🍌🍌

WERNER MULLER

WILD STRINGS: The Breeze And I; Dance Ballerina Dance; Hora Staccato; Moonlight; Ritual Fire Dance; Alla En El Rancho Grande; T.D.'s Boogie Woogie; Granada; Villa; How High The Moon; Lady Of Spain; The World Is Waiting For The Sunrise. (DECCA LK 4529.)

ANOTHER in the Decca "Sound of Strings" series. As the Frank Chacksfield set was relaxing so this one is stimulating. All the fiery ingredients possible in string scoring are used to good effect in an album which right from the start makes the listener sit up and take notice.

An album which will be much in demand with the older record buyer who ventures outside the charts in search of material to add to his collection.

FOUR 🍌🍌🍌🍌

PATSY CLINE

A TRIBUTE: Leavin' On Your Mind; Tra La La La Triangle; Imagine That; Back In Baby's Arms; You're Stranger Than Me; Sweet Dreams; Why Can't He Be You; So Wrong; When I Get Thru With You; Lovin' In Vain; Who Can I Count On; Crazy. (BRUNSWICK LAT 8549.)

JUST as Patsy Cline was getting a firm foothold in the British best sellers that tragic plane crash of some months back wrote an abrupt end to her life. She perished together with three colleagues but happily her records live on.

This is a nicely-balanced set which must be well received by the record buyers. Patsy had a nice way with a song and she demonstrates it well on this album.

FOUR 🍌🍌🍌🍌

A ROLLING STONE WRITES

THIS WEEK: CHARLIE WATTS

THE last week of the tour has been going great guns. Mickey Most always gives a tremendous opening; Little Richard is a consistently great performer and, as an avid R & B fan, it is great to see the fabulous Bo Diddley going down so well everywhere.

BIRTHDAYS

Last Friday, in Birmingham, there was a party to celebrate a two fold occasion—one, it was the birthday of Bo's guitarist and sister, the Duchess, and two, our lonely lad from Penge, Bill Wyman, celebrated his 22nd birthday. By the way, Bill has asked me to pass on his sincere thanks to all the fans who sent him birthday cards and gifts—he was really knocked out. The party was attended by all the show cast and we had a great session with Jimmy Reed records. I cannot work out whether I had had too much to



drink or not but I could not believe my eyes when the coach driver proceeded to eat a glass at the party—still strange things do happen.

We are still having some great sessions before shows with fellow drummers, Ernie Cox of the Flintstones, Bo Diddley's drummer,

Barry, and Jim Gordon of the Everlys, all of us doing work-outs together.

One of the greatest things about this tour has been the fans, many of whom have been sending us all kinds of presents including numerous dolls, monkeys and little animals, and however big or small the gift is it always gives us a great feeling when we receive them. If anybody wants to give us something special, I understand that Bill Wyman is looking for a racoon—so, any offers?

Finalising the report made two weeks ago, the name plate from our van has now disappeared completely and we are now a complete mystery to the A.A. and the R.A.C.

SUMMING UP

Well, this seems to be about it. Summing it up for all of us it has been a great tour from all points of view. We could not have wished to work with nicer people and with such professional people from whom we have learned so much more about the business. This, of course, has been our first major trek around the country and our first opportunity of meeting all the people who have bought our record "Come On" and have since written to us asking when they were going to see us. We have been knocked out by the reception we have met everywhere and can't wait to get back on the road again—though a few days rest will be very welcome to us.

One final thanks to all the readers of the NRM who have written to us with queries and comments on our series of articles and our thanks to the NRM for allowing us to scrawl our own comments over the last five weeks and I'm sure they will bear with us for this last, final plug: the record: "I Wanna Be Your Man"; written by: John Lennon and Paul McCartney; recorded by: Us; released: this Friday, November 1st; comment: Please buy it!

BEATLES FILM!

THE news is out. Brian Epstein, manager of the Beatles, says that the boys are to make a 'major film' early next year. This sensational news was disclosed on Tuesday. The film will be made by the United Artists picture corporation and shooting is expected to begin in February of next year. All of the Beatles will be in the film.

The film, a full-length major production, will have a script written by ace script-writer Alun Owen and directed by Walter Shenson. Unart man on the scene will be George C. Ornstein. This is the first film the Beatles have appeared in, and the script and title have not yet been decided on.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 SUGAR SHACK*
1 (6) Jimmy Gilmer & The Fireballs | 26 MISTY
35 (3) Lloyd Price |
| 2 DEEP PURPLE*
5 (5) April Stevens & Nino Tempo | 27 EVERYBODY*
37 (2) Tommy Roe |
| 3 WASHINGTON SQUARE*
4 (5) Village Stompers | 28 BLUE BAYOU*
23 (7) Roy Orbison |
| 4 BE MY BABY*
3 (9) Ronettes | 29 CRY TO ME*
33 (3) Betty Harris |
| 5 BUSTED*
2 (9) Ray Charles | 30 YOUR OTHER LOVE
40 (2) Connie Francis |
| 6 I CAN'T STAY MAD AT YOU*
9 (7) Skeeter Davis | 31 PART TIME LOVE
25 (9) Johnny Taylor |
| 7 MEAN WOMAN BLUES*
8 (7) Roy Orbison | 32 HONOLULU LULU*
22 (7) Jan & Dean |
| 8 I'M LEAVING IT ALL UP TO YOU
13 (3) Dale & Grace | 33 SALLY GO 'ROUND THE ROSES*
24 (9) Jaynettes |
| 9 TALK TO ME*
11 (7) Sunny & The Sunglows | 34 NEW MEXICAN ROSE
30 (4) 4 Seasons |
| 10 IT'S ALL RIGHT
14 (4) Impressions | 35 HEY LITTLE GIRL
— (1) Major Lance |
| 11 BOSSA NOVA BABY*
15 (3) Elvis Presley | 36 HEAT WAVE*
32 (12) Martha & The Vandellas |
| 12 DONNA THE PRIMA DONNA*
6 (7) Dion DiMucci | 37 LITTLE RED ROOSTER
— (1) Sam Cooke |
| 13 SHE'S A FOOL*
17 (5) Lesley Gore | 38 WORKOUT, STEVIE, WORKOUT
34 (4) Little Stevie Wonder |
| 14 FOOLS RUSH IN*
12 (7) Rick Nelson | 39 I ADORE HIM
— (1) Angels |
| 15 MARIA ELENA*
16 (4) Los Indios Tabajaros | 40 WILD!*
46 (2) Dee Dee Sharp |
| 16 BLUE VELVET*
7 (11) Bobby Vinton | 41 BLUE GUITAR*
42 (3) Richard Chamberlain |
| 17 THAT SUNDAY, THAT SUMMER*
19 (7) Nat Cole | 42 SURFER GIRL
36 (13) Beach Boys |
| 18 CRY BABY*
10 (9) Garnet Mimms & The Enchanters | 43 MY BOYFRIEND'S BACK*
28 (13) Angels |
| 19 DON'T THINK TWICE, IT'S ALL RIGHT*
18 (6) Peter, Paul & Mary | 44 RED SAILS IN THE SUNSET*
43 (3) Fats Domino |
| 20 WALKIN' THE DOG*
27 (2) Rufus Thomas | 45 TWO TICKETS TO PARADISE*
38 (6) Brook Benton |
| 21 CROSS FIRE*
20 (5) Orleans | 46 THEN HE KISSED ME*
39 (11) Crystals |
| 22 (DOWN AT) PAPA JOE'S*
31 (3) Dixiebelles | 47 WITCHCRAFT*
— (1) Elvis Presley |
| 23 THE GRASS IS GREENER*
21 (7) Brenda Lee | 48 I'LL TAKE YOU HOME*
45 (6) Drifters |
| 24 YOU LOST THE SWEETEST BOY
26 (4) Mary Wells | 49 MICKEY'S MONKEY*
41 (10) Miracles |
| 25 500 MILES AWAY FROM HOME*
29 (3) Bobby Bare | 50 COME BACK*
— (1) Johnny Mathis |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST-RISING U.S. hits include—"Living A Lie"—Al Martino; "Since I Fell For You"—Lenny Welch; "The Matador"—Johnny Cash; "Be True To Your School"—Beach Boys; "Funny How Time Slips Away"—Johnny Tillotson; "Saturday Night"—New Christy Minstrels; "Loddy Lo"—Chubby Checker; "Yesterday and You"—Bobby Vee; and "Wives and Lovers"—Jack Jones.

Recent U.S. releases include—"Keep An Eye On Her"—Jaynetts; "Talk Back Trembling Lips"—Johnny Tillotson; "I Got a Woman"—Freddie Scott; "Bad Girl"—Neil Sedaka; "Forget Him"—Bobby Rydell; "Stop Monkeyin' Around"—The Dovells; "You're My Inspiration"—Big Dee Irwin; "I'm Down To My Last Heartbreak"—Wilson Pickett; "Rumble"—Jack Nitzsche; "As Long As I Know He's Mine"—Marvellettes; "Need To Belong"—Jerry Butler; "Swanee River"—Ace Cannon; "Crossfire Time"—Dee Clark; "Steal Away"—Shep and The Limelites; "Outer Limits"—Markettes; "Near To You"—Wilbert Harrison; "Something You Got"—Chris Kenner; "I'll Show You"—William Bell.

With Johnny Tillotson's label move, Cadence has lost almost all their top stars. Moves recently include the Everly Brothers, Andy Williams and Link Wray.

New L.P. in U.S. charts—"Bach's Greatest Hits" by the Swingle Singers. Top ten R & B discs in the States from "Cash Box"—"Busted"—Ray Charles; "Cry Baby"—Garnett Mimms; "It's All Right"—Impressions; "Mickey's Monkey"—Miracles; "2 Tickets To Paradise"—Brook Benton; "Sally Go Round The Roses"—Jaynetts; "Misty"—Lloyd Price; "A Love So Fine"—Chiffons; "I'll Take You Home"—Drifters; "Down The Aisle"—Patti LaBelle and Bluebelles. N.J.

BRITAIN'S TOP LP's

- 1 PLEASE PLEASE ME
(1) The Beatles (Parlophone)
- 2 MEET THE SEARCHERS
(2) The Searchers (Pye)
- 3 BORN FREE
(3) Frank Ifield (Columbia)
- 4 SHADOWS' GREATEST HITS
(4) The Shadows (Columbia)
- 5 HOW DO YOU LIKE IT?
(10) Gerry & The Pacemakers (Columbia)
- 6 KENNY BALL'S GOLDEN HITS
(5) Kenny Ball (Pye)
- 7 SINATRA'S SINATRA
(9) Frank Sinatra (Reprise)
- 8 CHUCK BERRY ON STAGE
(6) Chuck Berry (Pye)
- 9 STEPTOE & SON
(8) Harry H. Corbett & Wilfrid Brambell (Pye)
- 10 WEST SIDE STORY
(7) Sound Track (CBS)
- 11 BO DIDDLEY
(13) Bo Diddle (Pye)
- 12 WHEN IN SPAIN
(11) Cliff Richard & The Shadows (Columbia)
- 13 TRINI LOPEZ AT PJ's
(18) Trini Lopez (Reprise)
- 14 WE WANT BILLY!
(20) Billy Fury (Decca)
- 15 CLIFF'S HIT ALBUM
(12) Cliff Richard (Columbia)
- 16 REMINISCING
(15) Buddy Holly (Coral)
- 17 CHUCK BERRY
(19) Chuck Berry (Pye)
- 18 CONCERT SINATRA
(14) Frank Sinatra (Reprise)
- 19 LITTLE TOWN FLIRT
(—) Del Shannon (London)
- 20 ON TOUR WITH THE GEORGE MITCHELL MINSTRELS
(—) The George Mitchell Minstrels (HMV)

BRITAIN'S TOP EP's

- 1 THE BEATLES' HITS
(3) The Beatles (Parlophone)
- 2 TWIST AND SHOUT
(2) The Beatles (Parlophone)
- 3 AIN'T GONNA KISS YA
(1) The Searchers (Pye)
- 4 LOS SHADOWS
(4) The Shadows (Columbia)
- 5 HOW DO YOU DO IT?
(5) Gerry & The Pacemakers (Columbia)
- 6 CHUCK & BO
(6) Chuck Berry & Bo Diddle (Pye)
- 7 CHUCK BERRY
(8) Chuck Berry (Pye)
- 8 IN DREAMS
(9) Roy Orbison (London)
- 9 FOOT TAPPING WITH THE SHADOWS
(10) The Shadows (Columbia)
- 10 C'MON EVERYBODY
(11) Eddie Cochran (Liberty)
- 11 JUST ONE MORE CHANCE
(7) Frank Ifield (Columbia)
- 12 THE BILLY J. KRAMER HITS
(16) Billy J. Kramer & The Dakotas (Parlophone)
- 13 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(12) Freddie & The Dreamers (Columbia)
- 14 JET AND TONY
(13) Jet Harris & Tony Meehan (Decca)
- 15 FRANK IFIELD'S HITS
(19) Frank Ifield (Columbia)
- 16 TAKE THESE CHAINS FROM MY HEART
(20) Ray Charles (HMV)
- 17 VIVA IFIELD
(15) Frank Ifield (Columbia)
- 18 TORNADO ROCK
(17) The Tornadoes (Decca)
- 19 LUCKY LIPS
(18) Cliff Richard & The Shadows (Columbia)
- 20 TRIBUTE TO BUDDY HOLLY
(—) Mike Berry (HMV)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

FATS IS BACK

As expected, Gerry moves up to the top spot. For how long no-one can predict, especially with some of the competition about, mainly in the shape of Elvis, the Searchers, and of course some powerful new releases this week. Nothing much top ten-wise, but the Ronettes should move in there next week, so should El, and perhaps Rick Nelson, who is enjoying a very unexpected hit. Peter, Paul and Mary almost make the twenty with their great "Blowin' In The Wind" — so does Dave Berry with his version of "Memphis", while the Everly's slow down a bit. Del moves up pretty quickly, while new entries include Brenda Lee, Chubby Checker and Ray Charles, plus two very unexpected entries in the shapes of Fats Domino, and Los Indios Tabajaros. This is Fats' first top fifty entry since a one-week entry with "Jambalaya" some 18 months back.

- | | |
|---|---|
| 1 YOU'LL NEVER WALK ALONE
2 (4) Gerry & The Pacemakers (Columbia) | 26 MULE TRAIN
25 (3) Frank Ifield (Columbia) |
| 2 SHE LOVES YOU
3 (10) The Beatles (Parlophone) | 27 JUST LIKE EDDIE
20 (13) Heinz (Decca) |
| 3 DO YOU LOVE ME?
3 (8) Brian Poole & The Tremeloes (Decca) | 28 IT'S LOVE THAT REALLY COUNTS
26 (8) The Merseybeats (Fontana) |
| 4 BLUE BAYOU/ MEAN WOMAN BLUES
5 (7) Roy Orbison (London) | 29 GUILTY
34 (3) Jim Reeves (RCA-Victor) |
| 5 THEN HE KISSED ME
4 (7) The Crystals (London) | 30 SUE'S GONNA BE MINE
49 (2) Del Shannon (London) |
| 6 IF I HAD A HAMMER
7 (9) Trini Lopez (Reprise) | 31 SOMEBODY ELSE'S GIRL
24 (5) Billy Fury (Decca) |
| 7 I WHO HAVE NOTHING
6 (6) Shirley Bassey (Columbia) | 32 I WANT TO STAY HERE
21 (11) Steve Lawrence & Eydie Gorme (CBS) |
| 8 SUGAR AND SPICE
29 (2) The Searchers (Pye) | 33 IT'S ALL IN THE GAME
19 (11) Cliff Richard (Columbia) |
| 9 LET IT ROCK/MEMPHIS TENNESSEE
10 (4) Chuck Berry (Pye) | 34 SWEET IMPOSSIBLE YOU
— (1) Brenda Lee (Brunswick) |
| 10 THE FIRST TIME
8 (7) Adam Faith (Parlophone) | 35 LOVE OF THE LOVED
40 (3) Cilla Black (Parlophone) |
| 11 BE MY BABY
18 (3) The Ronettes (London) | 36 DO YOU LOVE ME?
30 (5) The Dave Clark Five (Columbia) |
| 12 HELLO LITTLE GIRL
9 (8) The Fourmost (Parlophone) | 37 STILL
39 (10) Ken Dodd (Columbia) |
| 13 BOSSA NOVA BABY
33 (2) Elvis Presley (RCA-Victor) | 38 I'LL TAKE YOU HOME
37 (4) The Drifters (London) |
| 14 HELLO MUDDAH! HELLO FADDUH!
14 (7) Alan Sherman (Warner Bros.) | 39 DANCE ON
32 (12) Kathy Kirby (Decca) |
| 15 EVERYBODY
11 (6) Tommy Roe (HMV) | 40 SALLY ANN
35 (6) Joe Brown (Piccadilly) |
| 16 FOOLS RUSH IN
23 (3) Rick Nelson (Brunswick) | 41 PRETTY THING
41 (5) Bo Diddle (Pye) |
| 17 MISS YOU
22 (4) Jimmy Young (Columbia) | 42 RED SAILS IN THE SUNSET
— (1) Fats Domino (HMV) |
| 18 SHINDIG
12 (7) The Shadows (Columbia) | 43 WHISPERING
38 (10) The Bachelors (Decca) |
| 19 SEARCHIN'
13 (10) The Hollies (Parlophone) | 44 MARIA ELENA
— (1) Los Indios Tabajaros (RCA-Victor) |
| 20 STILL
17 (11) Karl Denver (Decca) | 45 YOU DON'T HAVE TO BE A BABY TO CRY
44 (14) The Caravelles (Decca) |
| 21 BLOWING IN THE WIND
28 (4) Peter, Paul and Mary (Warner Bros.) | 46 WHAT DO YOU SAY
— (1) Chubby Checker (Cameo-Parkway) |
| 22 APPLEJACK
15 (9) Jet Harris & Tony Meehan (Decca) | 47 LOOK WHO IT IS
50 (2) Helen Shapiro (Columbia) |
| 23 WISHING
16 (9) Buddy Holly (Coral) | 48 I'LL NEVER GET OVER YOU
36 (13) Johnny Kidd & The Pirates (HMV) |
| 24 MEMPHIS TENNESSEE
31 (7) Dave Berry & The Cruisers (Decca) | 49 BUSTED
— (1) Ray Charles (HMV) |
| 25 THE GIRL SANG THE BLUES
27 (3) The Everly Brothers (Warner Bros.) | 50 BAD TO ME
47 (14) Billy J. Kramer & The Dakotas (Parlophone) |
- (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 (2) KING CREOLE, Elvis Presley
- 3 (4) MOVE IT, Cliff Richard
- 4 (5) BIRD DOG, Everly Bros.
- 5 (8) A CERTAIN SMILE, Johnny Mathis
- 6 (11) COME PRIMA/VOLARE, Marino Marini
- 7 (6) BORN TOO LATE, Poni-Tails
- 8 (3) VOLARE, Dean Martin
- 9 (12) IT'S ALL IN THE GAME, Tommy Edwards
- 10 (14) MORE THAN EVER, Malcolm Vaughan
- 11 (10) MAD PASSIONATE LOVE, Bernard Bresslaw
- 12 (7) WHEN, Kalin Twins
- 13 (13) WESTERN MOVIES, Olympics
- 14 (9) POOR LITTLE FOOL, Ricky Nelson
- 15 (—) HOOTS MON, Lord Rockingham XI
- 16 (15) VOLARE, Domenico Modugno
- 17 (17) SOMEDAY, Jodi Sands
- 18 (—) TEA FOR TWO CHA CHA, Tommy Dorsey Orchestra
- 19 (16) PATRICIA, Perez Prado
- 20 (19) REBEL ROUSER, Duane Eddy

A STACK OF HITS

<p>No. 3 in the U.S.A.</p> <h3>WASHINGTON SQUARE</h3> <p>The Village Stompers Columbia DB 7123</p>	<h3>SALLY GO ROUND THE ROSES</h3> <p>Lyn Cornell Decca F 11750</p>	<h3>SWEET IMPOSSIBLE YOU</h3> <p>by BRENDA LEE Brunswick 05896</p> <h3>RED SAILS IN THE SUNSET</h3> <p>by FATS DOMINO HMV POP 1219</p> <p>KPM MUSIC</p>	<h3>IT'S ALMOST TOMORROW</h3> <p>by MARK WYNTER Pye 7N 15577</p> <h3>IT COMES AND GOES</h3> <p>Burl Ives Miki & Pete Griff Deuchar Brunswick 05897 Pye 7N 15580 Fontana TF 423</p>	<h3>THE WEDDING</h3> <p>by PAT MCGEEGAN Decca F 11756</p> <h3>Kansas City</h3> <p>by PETER JAY & THE JAYWALKERS Decca F 11757</p>
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Tony—My Future

Tony Meehan Tells Peter Jones Of His Plans . . .

TONY MEEHAN had just finished a show. He slumped exhausted in his dressing-room, worrying needlessly about how the audience had reacted to his "solo" performance — a status forced upon him by the illness of Jet Harris. And he talked openly about his future . . .

"Everything has been so hectic in the last few weeks — I still don't know whether I'm coming or going. I even read somewhere that I was going to be recording this week . . . but that was the first I heard about it.

"There are a lot of things to be sorted out before I go into a recording studio. Case one is the subject of material. Then I have not finally decided how I am going to record. And also I have to find the time to make more records. This tour goes on until November 3 . . ."

NO HELP

Has the sudden emergence of Tony as a solo star affected his many other interests? "Well, just let's say it hasn't helped. But I'm still very involved with my independent productions. I had one out last week by a great singer, Glyn Jones, a lad who is also a very good recording engineer. His disc is called 'Old Deceiver Time.'

"Then I wrote a song quite a while ago with John Rogers, who was Adam Faith's bass player before being so tragically killed in a car crash. Now it comes out on Cliff Richard's next coupling.

"But on the solo side, the answer is work, work, work. We have a lot of commitments and I have five

hungry musicians to keep and we already have many ballroom bookings for the period after the current tour.

"This tour, by the way, is great, Gerry and the Pacemakers are one hell of a nice lot of guys and the whole thing is a gas. I particularly enjoy watching Duffy Power who I think is one of the most talented singers on the scene."

Tony's tour show has gone down extremely well. The Combo kicks off with "At The Sign Of The Swinging Cymbal" . . . and establish a truly dynamic sound. Tony, of course, is the centre of attention all the way, throwing himself into every number. They feature "Applejack", "Diamonds", "Scarlett O'Hara".

IMP

And "Spanish Gypsy Dance", with Tony like a little Irish imp, weaving between his drums to cause a dramatic finale. Plus a vocal version of "San Miguel", which Tony uses as a vehicle for his voice and his Spanish guitar.

Already it is being called one of the most professional acts yet seen on the one-nighter circuit.

Tony Meehan prepared to change for the second performance. Outside the dressing-room was American star Del Shannon.

He said: "Have you just seen Tony Meehan? Well, you can put it in print from me that that guy

is so talented I just don't know where he gets it from. And that band of his . . . they're too much. In the States, he would be a sensation.

"You can tell everybody that Del Shannon thinks the Tony Meehan Combo is the finest outfit he has ever seen."

It's hardly worth ME trying to follow that . . .



THE HUSTLERS: Their views on the scene may be strong but a lot of people will agree with them. "Gimme What I Want" is the title of their disc that sticks in the mind.

THE HUSTLERS SPEAK OUT!

MOST beat fans are divided into two categories. Those that dig the new wave of beat groups, and those that don't dig them. The chief bone of contention seems to be the fact that either the new groups re-hash old beat material, held almost sacred by old rock fans, or else imagine themselves to be every bit as good as the older groups or artists.

When I interviewed one of the latest groups on the scene, The Hustlers, they had a few words to say about this.

"If you can't perform the numbers better than the originals, don't record them." They were pretty brave words in this day and age of copyists, and the group was certainly a lot more off-beat and out-of-the-rut than most of Britain's rock groups.

The four Hustlers hail from Kent, and have waxed a great beat disc titled uncompromisingly "Gimme What I Want." It's a rip-roaring catchy beat number that makes you realise that British groups DO have some originality and excitement.

OFF-BEAT

Flip side is an off-beat ballad entitled "Not Much," with a lyric that differs a lot from most. The boys at the moment are touring many ballrooms both in London and the North—and their disc is selling extremely well indeed.

The four lads have been together since the skiffle days, and have been fully pro. for quite some time now. They got their first break through a big mix-up about a date touring Israel—but good came out of bad and music publisher and agent Alan Paramour told the boys to find a good manager, as he was very impressed by their act.

Within 24 hours, a contract was signed with Sydney Rose, well-known manager, and the boys were

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by WESLEY LAINE

on the ladder of success. Line-up of the group is Rog English, rhythm and vocals. Rog has the ambition to become an A & R man, and his favourite tastes in music tend to be slightly jazzy.

Geoff Quatermain is the lead guitarist, and he's an R & B fan, and also a very easy-going chap. He also plays the piano and harmonica, and like Rog likes a lot of jazz music.

Doug Daniel, bass, also digs jazz, but like Geoff goes for a lot of the more off-beat R & B musicians such as Jimmy Smith, etc. Doug is virtually an electronics genius, and has the gift of making amplifiers and other electrical parts for the group. "He makes us some equipment far cheaper than we'd buy in the shops," Geoff told me.

PERFECTIONIST

Last but not least comes Chris Jarvis. Chris is the eldest and newest recruit to the group, and he's the drummer. He digs rock—rather uncompromisingly, and in his own way is a complete perfectionist.

That's the Hustlers, then. Four boys who have made a good disc and have some unusual views on the beat scene. And although they sing "Gimme What I Want," it's my guess they'll get what they want before long. A big hit. . .



SCOTLAND'S BEAT SCENE

by BILLY GRAINGER

IN a letter I received from Miss Allison Hendry of Elgin, she complains that JOHNNY & THE COPYCATS from Buckie travelled nearly 300 miles to compete in a competition in Hamilton, and when they arrived there they were told that they could not appear. In fact from what I hear there has been quite a bit of trouble over this competition in one way or another, so much so that it's to be held again in Paisley Town Hall. I will be there on that night and will give you a full report, and let's hope that Johnny's lads appear.

"Scotland's Tornados" is the name that's being tagged on to Glasgow's COSSACKS. This group, who toured the North of England last year have the usual line up plus clavoline. At the moment they are resident in Carluke Town Hall on Fridays; Shotts Welfare on Saturdays; Wishaw on Sundays and Motherwell on Monday's. Their Manager—STUART HARRISON—who also plays in the group told me that they have a German tour in the offing for next summer (if we get one).

The JAGUARS from Cardross now going under the name MARK JENSON and the JAGUARS. The BELLROCKS drummer BILLY ADAMSON now in hospital recovering from an appendix operation. SAPPHIRES ex-sax player BOB MATHER writes from Canada saying that he has been comparing the U.S. groups with those back home, and if any Scottish group spent the money and went to Canada they would end up making a fortune. Bands booked for the Cooper Institute, Cathcart, during the forthcoming weeks include THE BELL-

ROCKS, the TOLEDO COMBO, THE HEARTBEATS and the KWINTONES. In Dumbarston Town Hall the APACHES with TOMMY SCOTT running very successful dances on Monday evenings. DEAN FORD and THE GAYLORDS make a bit of history this week-end. They are the first beat band within the past ten years to play at the premier Glasgow jazz centre, namely Whitecraigs. This Club has presented all the really big names in the Jazz world, so by this new policy perhaps other beat groups might follow the GAYLORDS.

THE FONTANA FIVE remind me very much indeed of the ROLLING STONES.

I couldn't help thinking about what could be a big future for a young Boom operator in S.T.V. when I heard RAYMOND BOYD sing (backed by BEAT UNLIMITED) one of his numbers called "I Wanna Love You". The boy in question is LOUIS KRAMER — no relation to BILLY J. The funny thing about it is that I heard RAYMOND sing it at the concert in Glasgow at which BILLY J. KRAMER was starring. As promised last week here are the dates for GERRY & THE PACEMAKERS. Thursday, 7th November, Dundee; Friday, 8th, Stirling and Paisley on Saturday, 9th. Also on the bill are MALCOLM CLARK and the CRESTERS (who appeared at "Lennoxbank" recently) and KATHY KIRBY.

Anyone wishing to contact me can do so by writing to Billy Grainger, 127 Glasgow Road, Dumbarston, Scotland.

HARD TIMES FOR HEINZ And For Brooks Too!

IT'S still hard times for Heinz: three days running (at Greenford, Dartford and Edmonton) he split his trousers on stage. Three different pairs!

The Brook Brothers have also had their troubles. Last week, appearing at Colne Valley High School (where their act went like a bomb), they were victims of a bomb scare. A phone call alleged that a bomb was planted under the stage. Police searched while the Brooks performed above.

Nothing was found. Incidentally, a confusion of bookings for Heinz has meant that he will not be appearing in Bournemouth on December 7, as announced last week. On that date he and the Saints will be in the Rock-a-Beat Show at the Capitol Theatre, Horsham.

BILLY J. TOURS

BILLY J. KRAMER and the Dakotas start a three weeks tour at the Odeon, Luton, on November 15. The Marauders are in the supporting show.

While Bry Martin, lead guitar with the Marauders, has been recovering from his appendix operation. Tony Hutchins (lead guitar with Frank Kelly's backing group the Hunters), has been doing a grand job deputising.



JIM REEVES

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