

Inside: BEATLES, JET & TONY, DONEGAN, GOLD DISCS, GIRL GROUPS

EVERY WEEK!

IN THE  
BRITAIN'S TOP  
50!  
AMERICA'S TOP  
50!

RECORD CHARTS

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WEEK ENDING AUGUST 31, 1963

EVERY THURSDAY



Young, talented and successful men about town, the BEATLES. Their new single is the Loves You enters the charts at No. 12 in its first week. (NRM Picture by DEZO HOFFMANN)



Hit maker ROY ORBISON relaxes prior to his forthcoming British tour. A full list of his concert dates is on page 10.



BOBBY RYDELL and ANN-MARGRET in a scene from the forthcoming "BYE BYE BIRDIE" film from COLUMBIA PICTURES.



The DENNYSONS are creeping up the chart with their infectious "Be My Girl" single. This week they are at No. 46. (NRM Picture by DEZO HOFFMANN.)

**BUDDY'S NEXT CHART ENTRY**

# WISHING

WRITTEN AND RECORDED BY **BUDDY HOLLY** CORAL Q. 72466

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

Sole Selling Agents: Southern Music, 8 Denmark Street, London, W.C.2

**NEW RECORD MIRROR**

EVERY THURSDAY

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116, SHAFTESBURY AVENUE, LONDON W.1.

Telephone: GR4R 7466, 3785, 3760

# DOES ANYONE GET AWAY WITH IT?

**BYE BYE!**

I WAS a Misty Wilde fan. Then I saw in a recent NRM that he thinks the LP track "Like A Baby" better than "I Can't Help The Way I Feel" — a difference of opinion, which I accept! But then he gives "Wipeout" by The Surfaris a glowing review. I think it's tremendous and I can't see anyone where the drummer is less control of the beat. I won't be "wiping out" next week, Marty—PAUL ROGERS, 3 Wellington Road, Wokingham, Berkshire.

**PLEASE** tell me how Duane Eddy gets away with let his records be devoured to a quarterly "marty" after playing (which anyone who plays the instrument can copy) and the rest to screaming fools. I like Duane's old style. Now "wiping out" next week, Marty—B. J. STONE, 115 Valley Road, Keeley, Surrey.



**NEW RECORD MIRROR**

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**EXCITING!**

SO Marty Wilde wants to criticize the Surfaris. As these boys are so young, and having written their number themselves, I agree with the majority of the recording public who think this is one of the most exciting instrumental productions on the market to date.—WANDA HOVY, 21 Bognor Road, Chichester, Sussex.

**VERSATILE**

MARTY WILDE really does deserve the tag "versatile," not having a ink at pop/rock/roll. I hope we soon see his latest Columbia single "All Year Love" and "I Can't Help The Way I Feel" expiring past like the "Madness Sleeps", "Down", "Sea Of Love" and "Ever Since You Said Goodbye". The top 10 wherever you go.—BETTY BEE, 45 Wileys Way, Millville Road, Litherland, Liverpool 15.

**CAMEO COVERS**

A GREAT deal has been written lately about the re-recording of certain rhythm and blues songs by British groups, "Twist and Shout", "If You Gotta Make a Fool", etc. But has anyone noticed how the same thing has evolved in the States? The Cameo-Parkway company have long been prominent in this field producing "The Twist" (in former Hank Ballard number), "Lemon Rock" (formerly by the Champs). Just recently they (C.P.) have given two old numbers to two of their groups—

**READERS' Letter-bag**

**EVA'S MOVED**

I'N refer to the query about the "marty" lists of recent Dimension records; the answer is that London American are no longer handling this label. In April of this year the entire New-Kimber organization, including Dimension records and Alton Music (whose writers include Gerry Goffin, Carole King, Barry Mann, Cynthia Weil, Howard Greenfield and Jack Keller) was sold to Columbia Pictures. Thus we may be hearing little Eva and the Cookies on another label in 1964, though no announcement has yet been made.—ANDREW DOBLE, 9 Kilmeter Drive, Crosby, Liverpool 23.

**DUANE EDDY** is taken to task this week over the "shortage" of his guitar work on records.

**SMALL ADVERTISEMENTS**

ALWAYS wanted record LP records, Classical, Sound Track Books, Popular, Jazz, any quantity bought—Send list, The Filles Exchange, 46 South Clerk Street, London W.1.

**KING? NEVER!**

I WAS shocked to find the article about Billy Fury being the king of pop in 1964. He'll never take Cliff's place. I think he's duplicated it. It's Eddy Presley in looks, mannerism and vocal style. Cliff is an original and will never be overtaken.—MICHAEL JOHN, Messy-bro, Carway, Kidwelly, Carmarthens.

**NANA FANS**

W/EVER forming a fan club for the Greek singer Nana Mouskouri. The club colour is pure white—everyone interested please write to the Nana Mouskouri Appreciation Guild, Secretary TERRY PEARCE, 15 Penstock Close, Rutley Road, Wakefield, Yorkshire.

All this has given me the theory that, because this type of record is still popular and in vogue, the era of rock, rhythm and blues or just what most music is still the greatest and will be with us for many more years to come.—BRVN JONES, 78 Madia Road, Tipton, Staffs.

**MORE PLEASE**

ALTHOUGH PEV have made a start by releasing a few R & B records; we feel that the other companies could well. Decca, for instance, could start recording some of the Mandy Waters' discs of which there are nearly 50 in the Veggie catalogue. Also Bobby Bland, T-Bone Walker, Memphis Slim and Lightnin' Hopkins etc. could be treated more fairly.—TONY, DON, PAUL and JOHN, 40 Stevage Crescent, Birkham Wood, Herts.

**CHARLIE CHERSTER CLUB**

URGENT advice 18/22 wanted especially as Pepsis, Particlart, Jose Vero, 27 Clarence Avenue, Clapham Park, London, S.W.4.

**CHRIS DOUGLAS** fan club.—Details from The Secretary, 58 Holmwood Rd, Ripon, Yorkshire.

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## BIRMINGHAM BEAT

**CARL AND THE CHEETAHS**

A knowledge familiar slight on the Birmingham business circle is the signed uniforms of Carl and the Cheetahs, who, featuring a vocal harmonium duo, have one of the most original sounds in the Midlands.

The history of the Cheetahs dates back to 1960 when the current lead and harmonium, Hester and Nancie, by name were keen to play formally. Nancie's musical genius of the family was treasured beyond. Well, one day they got themselves a drummer and formed what by present date is the event they would have to move each way for better equipment. This highly innovative arrangement raised, with the

**BY ALAN STINTON**

drummer suddenly left and the boys feared that they needed more each other. The solution, they decided, was to lose another drummer, and this they presently did. Enter the local folk shop one day, they spotted a young man in a duster. It appears that the spirit of Bob Dylan had struck and he was also playing a double bass. Carl thought this was a real find and he was in luck. He had just been there for a few days when he was contacted by the Time Travelers, and was shortly thereafter signed by

known Midlands vocalist Buddy Ashby. While Buddy was resident, the group's name was changed and they became the Elks.

Around this time Carl, too, joined the group having acquired much of his instrumental experience in local youths with a group called the Drones. This Drones' name and vocalists to be was more often than Jimmy Fowell. Carl himself had been a member of the latter band, the fifth member of the group, saxophone player John Jones, was a serious, but tough talent and reputation in 1962 that justify his place.

★ **PYE RECORDING ARTISTES** ★

**Johnnie Sandton** The

and the **Remo 4** **CHANTS**

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**TED ROSS, 6 SOUTHERN STREET, MANCHESTER 3**

He began as a first guitarist with a London group, the Alberts, then became a six piece with no less an group than the British Boppers. After leaving Carl Viewport for a year, he headed for Birmingham and advertised his talents in the local paper. This was Jan Aspin, and she felt acceptable offer of employment came from her maternal when they came to Birmingham. The boys were looking for new material when they came to the Drones. They were looking for a name when they came to the Drones. They were looking for a name when they came to the Drones. They were looking for a name when they came to the Drones.

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# THE BEATLES

by  
**Langley Johnson**

SOME seven years ago, a penitentiary American with a heroic-aud and a stupendous line in emulio-selling caused the biggest rock access to far in Britain. Johnnie Ray, of course, the harassed police forces of Britain tended to regard him as Public Enemy Number One.

But now the Beatles are having the same effect. In fact, it's getting so dramatically crowd-rousing that the boys are forced to leave the best seats virtually locked in their hotel.

## LATE RISERS

The boys don't rise early. Say one o'clock is an average time for the first crowd of the hall. But the crowds of autograph-seeking girls have formed up outside front entrance and back some hours beforehand. They queue rapidly at the hotel windows. Some unknown source of information has revealed which windows belong to which Beatles.

Just the merest glimpse of one of those distinctive hair-stylings—and up goes an enormous roar. "It's George... it's John... it's Ringo... it's Paul...". And servers and waiters rush from older pasters.

The Beatles take things out of the room. Maybe some tea served in the hotel lounge. Maybe a Coca-Cola. Maybe some lunch. There's no hurry. They're not going anywhere. They just don't stand a chance of getting out of the hotel without being mobbed.

They talk. They phone calls in the room. They exchange that first so-far, and are now so familiar—the non-stop stream of autographs. Many, as last

week, they link up with Billy J. Kramer and the Dakotas, who play at the same hotel.

One Beatle wants a magazine. He has to scold out for it. Not for these ultra-popular lobbies the ordinary stroll round the town, window-shopping or taking in the air.

## SURPRISE

That's the routine right up to midnight. First buses at the theatre just 50 yards away is half-way through before the Beatles make a move from the hotel. Usually, they walk into a large car, lock the doors and are driven to the front of the theatre.

Surprise!—that's the key to getting away at all. Lull the crowds into a false sense of security. Then the sharp snarl.

Afterwards? That's the problem. The crowds could keep them penned in the theatre, backstage, until the following morning unless some "escape route" was devised. One was devised at Bournemouth.

## HEMMED IN

The sun shows men of the week at Bournemouth. But there was no sunbathing, no swimming, no strolls on the sands. Not for the boys.

They were hemmed in. Paying one of the penalties of being one of the biggest pop attractions in British show business history. And you know something? For all their fame, their paychecks, their talent—it was pretty hard on them to feel just a lonely seer for them!

Frank is the Beatles have come to feel so far, and are now so familiar—the non-stop stream of autographs. Many, as last

Two shots of the BEATLES. Up top they are relaxing in the Liverpool area, and below it's a studio session discussion with GEORGE MARSH and GEORGE HARRISON and publisher DICK JAMES. (Both NRM Pictures by DELO FLOWERS)

by  
**Langley Johnson**

## FANS MATTER

Advance orders for their single "She Loves You" actually topped 110,000—and you can see how that does on it's first week by turning to Page Eleven!

They can, right now, do no wrong as far as millions of fans are concerned. Time, the critics generally were unimpressed by the little single...

## Busy Benbow

CUTHAIRT - SINGER Steve Benbow has been in the long run on the BIC's Hollywood Music Hall comes to an end on September 21.

On September 23, Steve starts a six weeks residency in LLY's Anglo Anglia.

# AMERICA'S

LAST week, the 400-page "Cash-Box Annual Directory" came out. It is eagerly scanned for facts and figures. As always, it includes a list of all the million-sellers that have been recorded in the past year.

This year, well, from summer '62 until now, the list is quite amazing. Amazing because of the LACK of discs that seem to have sold a million in the States. And because this total is now getting smaller and smaller every year it seems.

Admittedly, they say "MOST of the discs that have topped the million mark" and, of course only U.S. sales are counted. But, nevertheless, it is hard to believe that only THIRTEEN discs have sold a million-plus in the past year. Let's have a look at the list.

## MORE FLOPS

Alphabetically the first was the instrumental disc that has now become an R & B classic: "I'm Green" by Booker T & the M.G.s, the stringed-instrument group that is currently doing well in the States with "Chinese Checkers." Second is another disc that was a virtual flop in Britain: "Limbo Rock" by Duke Ray, who recently told the NRM that he thought dance crazes were OUT. They certainly seem to be. Out of Chubby here anyway, considering his recent batch of misses.

"Papito the Italian Mouse" but it didn't even reach the top five in the States and didn't stay in too long either. Paul and Paula naturally made it with "Hey Paula," one of the year's biggest hits, while the rousing-sounding Bobby "Boris" Pickett hit the top on the States with a million with his "Remain To Be Seen." The Koolhauser Sisters made it here and in the States with their effort "Walk Right In" on the Vanguard label — their latest "Mama Dool-Ah" has just been issued here.

## WRONG?

Last and best of the million sellers is "Sakuya" by that Kyu Sakamoto gent. And that one must have sold a lot of copies in Japan, etc. before it was ever heard of in the States or over here.

Well, that's all thirteen. All industry thirteens as far as U.S. record companies are concerned. A bad year. But, looking at the chart placards, etc., we find the simple here's the top ten U.S. discs for the first six months of this year ranked out by chart position: "I Will Follow Him" — The End of the World; "Rhythm of the Rain" — Walk Right In; "Hey Paula" — Hey Paula; "Get Used to Loving You" — Walk Right In; "Soulful U.S.A." — Paul & Paula.

The next was a mammoth hit here and in the States: "It's Little Eva with her exciting bluesy "Locomotion" which missed the top spot by one place here, and paved the way for the other party vocalists in the blues vein to plough through. Benji made it with "Alicy" on the piano instrument, but that, too, missed out here. Yet David Thomas made a vocal version of it and hit our charts. The Four Seasons come out here with "Sherry" and "Big Girls Get Up" listed. Both of these made our top twenty—but we can't imagine why. They supported it with "Walk Like a Man." That, too, made the number one spot States-wide, and was in the charts in the States for a longer period than "Big Girls."

## MILLIONS

Steve Lawrence made it with "Go Away Little Girl." But his honors were stolen by Marv Winer who made the list with the number one here.

Tom Moore sold a million of it.

Now, only TWO of that lot have a million. And "Papito," which is listed as having sold a million, isn't even on the TOP FIFTY DESPITE! It would actually have made about number sixty on the chart listings.

Disregarding this, another aspect of the almost certainly, but single sales have been adequately made in an LP sale. But in Great Britain the position doesn't exist that exists in the States where an artist can have a hit LP or even a million one hit single.

But that's a single on an Eke disc, there won't be any more his. At least no more million

# "CASHBOX" shows far less million sellers for 1962-63 than we expected says NORMAN JOPLING...

Now, only TWO of that lot have a million. And "Papito," which is listed as having sold a million, isn't even on the TOP FIFTY DESPITE! It would actually have made about number sixty on the chart listings.



ELVIS: A shiny one for "Return to Sender".



PAUL and PAULA: Their debut disc a million seller.

**Karl  
DENVER**

Still

F 11720 45 rpm

**The  
BACHELORS**

Whispering

F 11712 45 rpm

**COME ON**The  
Rolling Stones

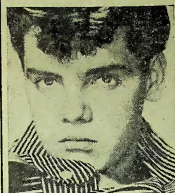
F 11675 45 rpm

**TWIST  
& SHOUT**Brian Poole &  
The Tremeloes

© LK 4550 12" mono LP

**DECCA****YES  
I DO**Pete Maclaine  
& The Clan

F 11689 45 rpm

**DUM DUM DEE DUM**

Johnny Gymbal

HLR 9762 London 45 rpm

**LONDON** **LONDON**  
ATLANTIC**Chris MONTEZ**

My baby loves to dance

HLU 9764 London 45 rpm

**TWO SILHOUETTES**

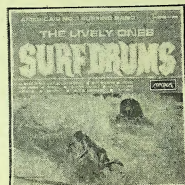
Del Shannon

HLX 9761 London 45 rpm

**JUST ONE LOOK**

Doris Troy

HLK 9749 London Atlantic 45 rpm

**The  
LIVELY ONES**

Surf drums

© HA 8082 London 12" mono LP

**A LITTLE LIKE LOVIN'**

The Cascades

RCA 1358 45 rpm

**Neil SEDAKA**

The dreamer

RCA 1359 45 rpm

**Duane EDDY**

Your baby's gone surfin'

RCA 1357 45 rpm

**HELLO HEARTACHE,  
GOODBYE LOVE**

Little Peggy March

RCA 1362 45 rpm

**PETER, PAUL & MARY**

Blowin' in the wind

WB 104 45 rpm

**Allan  
SHERMAN**Hello Muddah,  
hello Fadduh!

WB 106 45 rpm

**RCA VICTOR****PAUL ANKA'S  
21 GOLDEN HITS****PAUL ANKA'S  
21  
GOLDEN HITS**

© SF 7573 © RD 7573

**LITTLE GIRL  
BAD**Joanie  
Sommers

WB 105 45 rpm



Allan SHERMAN

My son the celebrity

© WS 8131 © WM 8131

**THREE** hits in a row for Jet and Tony? Very likely, though the new one, "Applejack," has been chosen because it's a first different from the two previous offerings, "Diamonds" and "Scarlet O'Hara."

Tony Meehan told me "Jerry Jordan wrote the last two for as but he hasn't come up with anything lately. One day Johnny Worth phoned me about another material and I happened to ask if he'd got anything we might be able to use. He said yes, and sent us a demonstration disc. We reckoned the melody has tremendous appeal." (Incidentally, Johnny—a specialist in writing backings for vocalists—makes his debut as a writer of instrumentals with "Applejack.")

This week and next Tony is on holiday. It's his first chance to rest a while, and his first one in a rest of a rest at least because he's got to nip back from Liverpool several times during the fortnight to John's engagements.

Anyway, I asked him to look back on his career to date and make some sort of assessment.

**WRENCH**  
First, leaving the Shadows. "Well, it was a big wrench, but I'd got as far as I could with the boys and that was it; no point in going on. I was tired of all those on-off-nights. Worst part about leaving has been to talk to others about it. I said all I wanted to say but people had to rubber my nose. They kept pumping me to say more. I've got nothing more to be said."

Tony left to study drums more than was possible with the Shadows' strenuous schedule. "I'm not a jazz drummer but I've always been in drum ensembles. Not so much now, perhaps, because I've added my musical interests."

Meet the Fourmost. Messrs. Brian O'Hara, Mike Millward, Billy Heston and Dave Lovelady assembled together to make a new thrust to the charts from the offices of Mr. Success—alias Brian Epstein.

Reports rushed down from Liverpool after the group's debut disc "Hello Little Girl"—a McCartney-Lennon song—suggest they're one of the zankiest groups in the business, apart from being expert heat-purveyors.

For this fortnight, Fourmost prompted recording man George Martin to say: "They're a bright and breezy bunch with a sound that one can almost hear them smiling on the recordings." "They're funny, they humour you with Goo-goo-yag and comically funny answers that the viewer simply ends up being interested."

Die deeply enough and you can get the following background story. The quartet O'Hara met Mike Heston some ten years ago at a school's Biscuits Grammar School. By 1957, Billy was a C and W. outfit. By the end of 1958, he left to team up with Brian in the Four Jays.

This came had to be changed because Liverpool—and America, come to that—had become littered with John and Joe and Jeremy who wanted to use "Jays" in the title.

**CONTRACT**  
E-o-s-kiffie expert Millward worked through 1959 and 1960 with a Fourmost semi-professional group. And drum star Lovelady has his first hit some eight years ago—and joined the Fourmost in September, 1960.

Mr. Epstein came on the scene armed with a contract, on June 30 that year.

In their time together, they've worked out some excellent vocal instrumental routines. "Hello, Little Girl," which was a "Beatles' number" in the Cavern long before "I'll Get You (I Feel Good)" was the vocal to Brian, Mike and Billy. The strapshotter Heilston comes on Mike which is only light and proper seeing as how he's 6'4".

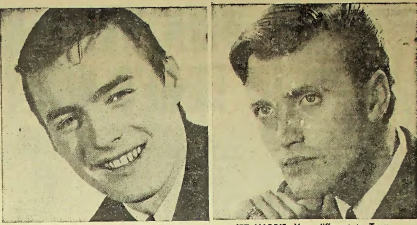
**Tony Meehan talks to David Griffiths**

Sometimes the six players are a help to me in something I'm writing. I get them to play over phrases to hear how they sound. Tony has also managed to find time to do a considerable amount of A and R work besides that for Jet and Tony. Among artists he regularly records are Robbie Hart and Jimmy McGovern, and Eddie Cochran. Not bad for a lad who's not yet 21. And the future? "I don't know, never have much time to think about it. I just keep going. Maybe I'll make as much money as I can and quit, when I get to about 30. I'll see how I feel when I get there. This business has a habit of making a young man old very quickly."

"At least I can say I've got more peace of mind and a yearning to take things easier these days."

"Funny enough, Jet and I used to argue a bit when we were both in the Shadows but now we get on fine. We are very different, though, as I said well because two people who agree all the time would never say anything to say to each other."

"But we don't get in each other's way. We're getting older, more easy-going—"



TONY MEEHAN: More peace of mind nowadays. JET HARRIS: Very different to Tony.

**'Didn't think was good enough to make discs'**

SEVERAL months ago, diminutive Peggy March led the top spot in the American charts with the unorthodox "I Will Follow Him." Little Peggy March also made the top spot of several other countries—but not Great Britain. And the reason could have been competition, because the Pet Clark version of the song (in English and French—you pays your money you takes your choice) didn't make it here either. Despite Pet's occasional successes with the song.

Peggy, though, continued undisturbed in the States where she nudged up another top tenner with "I Wish I Were A Princess." Now she is doing a grand European tour on the strength of a third hit, "Hello Meateacher, Goodbye Lover," a dramatic number that many reckon to be the best she's ever done—and the one to put her into the British charts.

**By NORMAN JOPLING**



Peggy comes from a town called Landale, Pennsylvania. Her fan club by the way is Box 203, Landale, Penn. She's 15 and still at school, and when this tour is over she'll fly back to the States and her disc. But in the meantime she'll have seen such places as London, Hamburg, Amsterdam and other like Birmingham and Manchester.

**BIG WISH**  
When I talked to Peggy she had just one big wish at the moment. To see Windsor Castle. She had already seen some of the more familiar London sights, and was looking forward to seeing a few more.

Her career in the future seems very safe and secure. Because Peggy, despite the "title" tag is anything but that when it comes to singing. Her powerful voice and unique phrasing rate her second only in popularity in the States to Brenda Lee—or Brenda Lee and Brenda Lee—her first hit. For it's her marriage at last. For it's reported that matrimony has done Miss Dynamic considerable harm in the States.

For Peggy's certainly no chances of that yet, while she. She doesn't get much time to date nowadays. And she's only just thinking her latest record, "Hello Meateacher," should be allowed to date, anywhere.

When I asked Peggy about her favourite stars she had a unique reply. "I like I like one," she said. "I guess I like them all. I can't honestly say I've got any singer more than another. I just love 'em all. They're singers and songs."

It was true who discovered Peggy singing at a church at Landale, and he got her her contract with RCA-Victor. Her first disc was the title song from the show "I Hate Myself." It flopped compared with "I Will Follow Him," also the title of Peggy's album currently in the U.S. album charts. Peggy's favourite on the disc are "Hello John," "I'll Never Forget Last Night," "Johnny Good."

As for some styles Peggy likes, she says she's all two-years-old since she was all of two-years-old before she could talk, some said—hah!—she's been heavily influenced by anybody. Her manager Russell Smith admitted she could be chased in the Connie Francis style, but there was no great likeness.

Despite her name, there are no indications that Peggy March has lasted a lot longer than a "one hit wonder" in Britain for a long, long time.

And she's also had quite a career already for the girl who said, "I just never thought I was good enough to make a recording contract—not in a million years..."

**THE FOURMOST:** The latest from Nems Enterprises—looks like the magic touch of BRIAN EPSTEIN is at work again.

**THE FOURMOST**

By PETER JONES

Four blokes, then, who are without different types pursuing different personalities... but who've managed to fall into one of the most exciting groups in the over-crowded business.

They've got a whole lot of support from other Liverpool groups. They're a brave following, among the Merseyside best fans.

It's only a matter of time before they become a national—and splash their way, first and FOURMOST, into the charts.

**PERSONALITIES**  
Now let's meet up with the lads.

Brian O'Hara: Plays lead, harmonica, violin and trumpet. Digs Shirley Bernan and Frank Butler, along with body-building and weight-training.

Mike Millward: Rhythm guitar, carries 15 stone 2 lb on his sky-scraping frame. Originally planned to go into the police force. Is an ambitious student of the Deo Brothers, the Coasters, Ray Charles, Shirley, Birdseye, May 2, 1942.

Billy Heston: Drummer—cutting 14 lb. 7 in behind the kit. Rarely sings with the group. Got most passes in the band. Likes to study architecture for two years. Also plays trumpet.

Harcoo and Johnny Mathis are particular favourites of his. Lanky, muscular, towards modern jazz and pop.

Billy Heston: Goes guitarist, also plays good on piano. After passing O'CE in five subjects, he went on to technical college and served engineering apprenticeship with the Civil Service Authority.

And Jerry Lee Lewis fan, he's been singing since he was 12.



**PICTURED** during her visit to Britain, LITTLE PEGGY MARCH is looking for that British hit. Norman Jopling thinks her latest might be the one. (NEM Picture by MARTIN ALAN.)

# NEWS

## TREMELOES NEXT DISC

**BRIAN POOLE** and the Tremeloes are coming up with the 200,000 mark with their sale of "Twist and Shout." They've celebrated by bringing a white Ford Zodiac coupe. They've treated themselves to four new suits for their forthcoming Roy Orbison tour, and drummer Dave Madden has bought a new set of drums. To enable them to get up the big-selling Brian and the Tremeloes have a new record on Decca this week, "Do You Love Me?" (An American version of the original by The Beatles and Dave Madden) and already released in two American versions by The Contones and Faron's Flamingo, both on Oriole.

## HEINZ EP

**HEINZ** (Burr) goes to the land of his heart—Germany—on October 10 to appear in a top TV programme, The Star Show. After a couple of days in Deutschland, he flies to Stockholm for a couple of TV and radio dates, and then may fit in a quick trip to Paris for more radio work. His first like Eddie will be featured in the September 14 Year Lucky Show. Also, in mid-September Decca issues his first Hot EP. It will contain Walking Like A Man, Lucky Old Sun, and two Joe Meek originals, I Get You The Morning and Lovely Lover (which is Heinz's first country and western offering).

## 'Pop' Palace New venue

**THE PLACE Theatre**, once a reliable repository there, is to start a policy of one-night stands (centering top line artists. First shows, organized by promoter James Perry, start John Layton, Cyril Davies and the Rhythm and Blues All Stars and others. The date September 23, Yorkshire disc jockey and NEM contributor Ray Norrop is also on the bill.

## The Price Of Fame!

**HOW** mistaken can your beliefs get? Two fans in Llandudno chased a hurrying Cliff Martin and Shirley Douglas. Reluctantly they stopped long enough to sign autographs, fans near uncertainty at the signature. Then one said: "Oh, it's Nina and Grief."

## Mike Cotton Follow - up

**THE** Mike Cotton Band were in the recording studios this week, trying for a follow-up hit. Spring That Hummer. The Jazzmen are keeping quiet about the number "right" about the timing of radio and TV dates are being lined up for them.

Dates include the **625 Show (BBC)** on the 6.25 show, on September 25, three Easy Beats (October 5, October 20 and November 3) and TWW's Disc A Gogo on October 20.

## Trad Party For Kenny

**THERELL** will be a hot time in Los Angeles on October 5, after the Kenny Bell band's farewell American concert of their forthcoming tour. California's New Orleans Jazz Club is throwing a hot party for the boys. Among those expected to attend are old-timers Johnny St. Cyr, Alvin Partell, kid Ory, Roy Butler, Ben Folds, Mack Lou Lewis, Jess Stacy, Red Nichols and the Redstone Five.

# "WE'RE A BRITISH PROMOTER REALIST" "HERE'S" IN THEM THAR GALS . . ."

by **ALAN STINTON**



Above we have the exciting group the **CHIFFONS**. Alan Stinton makes them one of his big four groups who should tour Britain—and soon! On the right four talented misses known as the **CRYSTALS**—"Here's" in them thar gals . . ."

# After The Party Is Over . . .

## Bobby's Hair

**THERE'S** a load of talent sitting around doing not very much. It's a load of talent called Bobby Shriver, who surely has all the ingredients necessary to splash into the pop business as a big name.

The story of this particular character is a one spotted with interest . . . and tragedy. And it's the tragedy that prompts this piece.

Bobby was "discovered," vocally-speaking, by Lionel Bart while he was working as a tea-boy and general run-around in the composer's publishing office. By general consent, Bobby was no great shakes at the time, but his stinging voice and his personality marked him out as a possible song star.

## RAVE REVIEWS

His first disc, on Parlophone, was "Over And Over," specially written for him by Lionel B. Gold well, but not enough to register in the charts. Second release, "I Haven't Got A Girl," had made its way with the benefit of quite a few rave reviews.

Then came a disc on the Parlophone by a group called the Grovers, which involved Bobby with Dickie, Pete and Nelson Keene. That was called "Let's Make A Habit Of This" and struck me as being dinkier at his musical. Again it was very well received, and the group appeared on "Thank You Lucky Stars."

His personal tragic bit, Bobby went off to Germany with show business personality Freddie Clifton and was involved in a terrible car smash. Freddie was killed—and Bobby was taken, seriously injured, to hospital. For days, he literally hovered between life and death.

And the newspapers in Britain

published day-to-day bulletins about his health.

Bobby's injuries were mostly grave doubts that he'd ever be able to sing again. It looked as if he'd be denied the one career he'd set his heart on.

## FRUSTRATED

Now, I'm glad to say, Bobby is up and about again. Fit. Well. But quite a bit frustrated that things are not happening very fast in his own vocal career.

And now, I'm glad to say, Bobby looks like getting the breaks again. I can't mention names at this stage, but a well-known manager-publisher has taken an interest in his career. And there is talk of a go-ahead label putting out a new Shrivito disc.

Bobby himself has just caught up on the whirl once again. He feels he has a lot of ground to make up—and he's eager to get on with the job as quickly as possible.

Bobby's singing voice is of an extremely high standard. Given the right song at the right moment and he could burst into the charts. But my personal confidence in him stems from the unbroken effort he has on the studios in the community.

I've been on picture sessions with him in public places. The girls may not know precisely who he is—but they've shown great interest. Too, he has many telegrams and letters from fans while he recovered in that German hospital.

Star potential comes from a mixture of several different things; Bobby, to my mind, has all of them.

Which is why I feel the new movie he's made on his behalf will pay off in a big way. And I'll be pushing on the new one just as soon as it is cleared.

PETER JONES

**ANY** day now, a shrewd promoter is going to realize what a great idea it would be to engage one of America's leading girl groups, the Crystals, to do a series of one-nighter concerts over here. This, surely, is a logical step; for in view of recent chart successes like "Do Doo Ron Ron" and "He's So

Fine," no one can deny that they girls have a sound which is almost unique in the States here as it is in the U.K.

There are several other pointers, like the successful visits of the Evas and the Dee Sharp earlier this year, which indicate that a quartet of these wildly energetic young females would be a great boon over here and have little trouble wooing British audiences; but perhaps the most important factor of all in favour of such a tour is that no matter how many American ideas and songs we may warp to our own taste, we will never know a group to answer the challenge of the coloured American girl, Consider next the fact that clever promoters import only that which we can't supply ourselves, and it's odd-odd that a top-line American girl group will be touring here soon. The big question is which one.

Basing the answer to this on chart successes, we find four groups way ahead of the rest of the field, the Crystals, the Shirelles, the Cliftons and the Cookies.

## FAVOURITES

Currently odds-on favourites to make the tour are the Cookies, a dynamic young quartet (average age 18) who have just enjoyed top slots in the NME top ten with their "Doo Ron Ron" and "Do You, Pat, Lala, Barbara and Deedee, have been recording together for just over a year and first hit our charts last January with "He's A Roby." Their hits give the general quality of their music (a most important factor in a British state) the number one choice. (As regards their "He Kissed Me" it being out of the U.S. charts.)

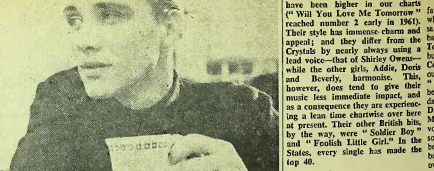
The Shirelles have had more British hits than the Crystals, and have been higher in your charts ("Will You Love Me Tomorrow" reached number 2 early in 1964). Their style has immense charm and appeal, and they differ from the Crystals by nearly always using a lead voice—that of Shirley Oseary—while the other girls, Addie, Dorey, and Beverly, harmonize. This, however, does tend to give their music less immediate impact, and as a consequence they are experiencing a lean time chorically over here, at the present time. Their other British hit, by the way, was "Soldier Boy" (February 1964), "Little Girl" (in the States, every single he's made the top ten.

## TWO HITS

The four young graduates who call themselves the Chiffons, rarely have a disc on the charts. In a recent sound number like a cross between the Shirelles and the Cookies, they have two British hits behind them to prove the good



Top picture: four of the Crystals. Top picture: four of the Crystals. Top picture: four of the Crystals. Top picture: four of the Crystals.



**BOBBY SHRIVER**: As he enters phase two of his career he ponders over a cup of hot chocolate—Caddy's of course!

# JUST RELEASED

**JET & TONY**  
**HARRIS MEEHAN**

Applejack  
F 1130

**DECCA**

**THEY SAY**  
**THE MOJOS**

F 1132

**DECCA**

**CRAIG DOUGLAS**  
**I'm so glad I found her**

F 1133

**DECCA**

**IT Hurts To Be Sixteen**  
**Andrea Carroll**

HLR 1712

**DECCA**

**THEY THERE LONELY BOY**  
**Ruby & The Romantics**

HLR 1711

**DECCA**

**EVEN TAN YOU CAN'T**  
**Paul Evans**

HLR 1713

**DECCA**

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT



Top picture shows the fabulous SHIRELLES who would certainly have a successful tour! And immediately above we have the COOKIES who once had LITTLE EVA in their ranks.

... sense in sounding that way? They, too, are a number along with the aforementioned voice, and are an obvious third entry. Their debut disc, "Hot So Fine" firmly established them in our country and "One Fine Day" already a fair-sized hit, could still go just as far.

... Compelling the quartet of the favorites, we have the Cookies, who were once a quartet (Lil' Eva sang with them when they were a backing group for such artists as Tony Orlando and Ben E. King) but who are now a trio. The Cookies showed all too briefly in our charts earlier this year with "Chubby" the number which is fast becoming a popular R & B standard. The girls are Margaret Ross, Dorothy Johnson and Earlean Doole. McCrea, who takes care of the solo vocals; and with the Coffin-King group still solidly behind them, it shouldn't be long before they have a really big roller over here.

Of the countless other American girl groups, it is surprising how few we even hear about, let alone hear. A small number of them do have hits over here, however, and in many cases it is quite incredible how these discs did, in fact, miss our charts.

Perhaps the best examples of this announcement is made soon.

# ROCK DONOGAN - THE KING OF GAMBLY

by **ALAN WHEELER**

**MENTION** skills and although most of the people associated with it have been forgotten, one name—Lonnie Donegan—will always spring to mind. For not only did Lonnie reign as "The King" but also as the chief originator of this form of music.

And although skills has long since disappeared from the scene, Lonnie certainly hasn't.

Today he is recognized as an ENTERTAINER who, like Tommy Steele, caters for adults as well as teenagers. His medium is now variety and he breaks box office records wherever he appears. And in no way has he neglected the record scene—on the record-buying public that put him on the map. His discs are issued regularly and albums of previously recorded material are in heavy demand to such an extent that he is one of the country's most consistent LP sellers.

Although he hasn't been in the charts lately the answer isn't a very difficult one. He hasn't recorded a single record for a long time!

Lonnie entered show business in 1951 as a band-player—he worked for Chris Barber, Ken Colyer and Monty Sunshine, among others, long before they became famous in the jazz world.

It was while he was with the Barber band that he first formed a folk with the band and, for want of a better name, called it "Lonnie Donegan & Staff."

The group played at intervals at singles and albums, Lonnie's personality and a good command of the jazz band and, in 1954, recorded two folk tracks for an LP called "New Orleans Boys." Later all the tracks were issued as separate singles and EPs.

**SINGLES**

**TEMPO** ALICE PRECIOUS LORD, LEAD ME ON/TIGER RAG (Donegan vocal on "Precious Lord" only, accompanied by Chris Barber on Banjo)

**ORIOLE** CD 132 THE PASSING STRANGER/INTIMATE STRANGER (The Passing Stranger; only, Flipside: "Intimate Stranger" features a harmonica instrument by Tommy Reddy)

**COLUMBIA** BD 3590 ON A CHRISTMAS DAY/TAKE MY HAND, PRECIOUS LORD (Donegan vocal on both sides. Accompanied by Chris Barber Jazz Band)

**DECCA** F 1047 ROCK ISLAND LINE/JOHN HENRY—No. 6, Feb. '58. (Both sides good recordings—includes Chris Barber on double bass.)

**F 1695** DIGGIN' MY POTATOES/BURY MY BODY.

**EVE** 7N206 MIDDNIGHT SPECIAL/WHEN THE SUN GOES DOWN (7N 1588 LAST JOURNALS—No. 2, June, '57)

**N 1501** BRING A LITTLE WATER, SILVIE/DEAD OR ALIVE

**N 1508** DON'T YOU ROCK ME DADDY-O/TOMMY RAMBLIN' (N 1507 CUMBERLAND GAP / LOVE IS STRANGE—No. 1, April, '57)

**N 1509** PUTTING ON THE STYLE/GAMBLY MAN—No. 1, July, '57

**N 1510** MY DIXIE DARLING/JUST A ROLLING STONE

**N 1511** JACK O' DIAMONDS/HAM 'N' EGGS—No. 16, Jan. '58

**N 1512** GRAND COLLEGE DAM/BODY LOVES LIKE AN IRISHMAN—No. 5, June, '58

**N 1518** SALLY DON'T YOU GRIEVE/BETTY, BETTY

**N 1519** LONESOME TRAVELER / TIMES ARE GETTING HARD/BOYS—No. 11, April, '58

**N 1516** LONNIE'S CIRCLE PARTY—No. 11, April, '58

**N 1517** KNEES UP MOTHER BROWN/SO LONG/TOP OF CAMPION RAGGESSON IN THE VALLEY

**N 1518** TOM DOOLEY/ROCK 'O' MY SOUL—No. 3, Dec. '57

**N 1519** DOES YOUR CHEWING GUM LOSE ITS FLAVOUR/AUNT RHODY—No. 3, March, '59

**N 1520** FORTH WORTH WHOA BUCK—No. 12, May, '59

**N 1526** BATTLE OF NEW ORLEANS/DARLING COREY—No. 3, June, '57

**N 1527** SALLY'S GOT A SUGAR LIP/CHESAPEAKE BAY—No. 16, Sep., '59

**N 1528** Accompanied by Clyde Valley Strangers on "Chesapeake Bay"

**N 1527** SAN MIGUEL/TALKING GUITAR BLUES—No. 6, Feb., '58

**N 1526** MY OLD MANNA'S DUSTMAN/THE GOLDEN VANITY—No. 1, June, '58

**N 1501** I WANA GO HOME/MIY BROWN THE NEWSBOY—No. 5, June, '61

**N 1510** LORLEIN ALL MY WILDEST DREAMS—No. 11, Sept., '60

**N 1512** LORELEIN/BLACK CAT—No. 10, Nov., '60

**N 1515** BEYOND THE SUNSET/VIRGIN MARY—No. 11, Sept., '60

**N 1533** (BURY ME) BENEATH THE WILLOW/LEAVE MY WOMAN ALONE—No. 6, place.



Lonnie Donegan. A massive record output.

**N 1535** (BURY ME) DRINK 'N' GET ME EVEN DAFOODS—No. 7, June, '61

**N 1571** MICHAEL ROW THE BOAT/LUMBERED—No. 6, Sept., '61

**N 1540** THE COMANCHER'S GAMBLIN' ROUND—No. 6, 1961

**N 1542** THE PARTYS' OVER/OVER THE RAINBOW—No. 9, May, '62

**N 1546** I'LL NEVER FALL IN LOVE AGAIN/KEEP ON THE SUNNY SIDE—No. 6, place

**N 1545** PICK A BALE FROM COTTONSTALL WAY—No. 11, Sept., '62

**N 1543** THE MARKET SONG/TITBITS—No. 6, place. (Both sides co-written Max Miller)

**N 1554** LOSING BY A HAIR/KUMPUT SOUND—No. 6, place

**N 1530** A VERY GOOD YEAR/RISE UP—No. 6, place

**OTHER SINGLES**

**N 15213** HOOK BACK TOMORROW/DEEDLE-DEEM-DO-DIB-DAY

**N 1522** ROCKIN' ALONE/MI HERE TO GET MY BABY OUT OF JAIL.

**EPs**

**DECCA** DEE 645 "LONNIE DONEGAN SKIFFLE GROUP-SELECTION"—ROCK ISLAND LINE/JOHN HENRY/DIGGIN' MY POTATOES/BURY MY BODY.

**N 104** "BACKSTAIRS SESSION"—MIDNIGHT SPECIAL/NEW BURNING GROUND/TAKES A WORRIED MAN/WHEN THE SUN GOES DOWN

**N 207** "SKIFFLE SPECIAL"—RAILROAD BILL/STACK-LEE/THE BALLAD OF JESSE JAMES/JOE RILEY

**N 208** "LONNIE DONEGAN HIT PARADE" (Vol. 1)—JOHN STEWART/BRING A LITTLE WATER, SILVIE/DEAD OR ALIVE

**N 209** "LONNIE DONEGAN HIT PARADE" (Vol. 2)—CUMBERLAND GAP/LOVE IS STRANGE/DON'T YOU ROCK ME DADDY-O/TOMMY RAMBLIN'

**N 210** "LONNIE DONEGAN HIT PARADE" (Vol. 3)—DADDY-O/TOMMY RAMBLIN'

**N 211** "LONNIE DONEGAN HIT PARADE" (Vol. 4)—PUTTING ON THE STYLE/MIY DIXIE DARLING/GAMBLY MAN/MI LIST A ROLLING STONE

**N 207** "DONEGAN ON STAGE"—LONNIE DONEGAN/THE CONWAY HALL—MULESKINNER BLUES/OLD HANNA/MI ON A MONDAY MORNING

**N 212** "LONNIE DONEGAN HIT PARADE" (Vol. 5)—GRAND COLLEGE DAM/HAM 'N' EGGS/NOBODY LOVES LIKE AN IRISHMAN/JACK O' DIAMONDS

**N 213** "LONNIE DONEGAN HIT PARADE" (Vol. 6)—TOM DOOLEY/ROCK 'O' MY SOUL/SALLY DON'T YOU GRIEVE/BETTY, BETTY

**N 214** "RELAX WITH LONNIE"—BEWILDERED/KEVIN BARRY/TWO SECRET MY LAGAN LOVES

**N 211** "LONNIE DONEGAN HIT PARADE" (Vol. 7)—THE BATTLE OF NEW ORLEANS/KEEP ON THE SUNNY SIDE/CHEWING GUM LOSE ITS FLAVOUR/AUNT RHODY

**N 212** "WANKIE DOOLEY DONEGAN"—CORINNA, CORINA/ALANKE FASTER/NONBODY UNDERSTANDS ME/SKIBBY, BUT I WANA GOVNA TO PASS

**N 213** "LONNIE DONEGAN HIT PARADE" (Vol. 7)—MY OLD MANNA'S DUSTMAN/THE GOLDEN VANITY/SALLY'S GOT A SUGAR LIP/TALKING GUITAR BLUES

**N 210** "LONNIE DONEGAN HIT PARADE" (Vol. 8)—MICHAEL ROW THE BOAT/WANA GO HOME/LUMBERED

**N 211** "LONNIE DONEGAN HIT PARADE" (Vol. 9)—I WANA DRINK ON ME

L.P.'s on Page Ten

**LEASED**

**TOM COURTNEY** FIRST ONE

Mrs. Brown you've a lovely daughter

**DECCA**

**KEEP MOVING**

**The Rikki Allen Trio**

Sounds Incorporated

**DECCA**

**THE KIND OF BOY YOU CAN'T FORGET**

The Raindrops

**BUDDY HOLLY**

This is all I ask

Wishing

**DECCA**

**WARRACK**

**CORAL**







## NEW ISLEY BROTHERS WON'T BE ANOTHER 'TWIST AND SHOUT'

**THE ISLEY BROTHERS**  
*Nobody But Me!* (Mer) Laughing  
*To Keep From Crying* (Stax) SS18

LISTED from the shouting team is another fast yelling effort that should be snapped up by all the Liverpool groups. But despite the similarity to "Twist And Shout" there's not the same hit quality. But it's a good R & B type song with a lot of repetitive vocal work through it, and quite a few in it parts, too. A point of interest is that in a recent feature on the team it stated that this disc "didn't mean a thing in the States". We were "corrected" by a reader who stated it "did" but it reached No. 146 in "Cash Box". Well, big deal! No so containing is the flip, another fastish number with loads of laughing and crying on the number. Not too good, and extremely plannish.

**GENE McDANIELS**  
*It's A Lonely Town, Fella Friends* (Liberty LIB 5597)

ALTHOUGH Gene has never had a hit here, all his discs have been up to an exceptionally high standard. This one is certainly no exception, it's one of those plannish things that are coming on the end of the last-but-not-almost tempo tunes. There's a good backing and the whole thing is emotional and deserves to be hit. But unfortunately we doubt it. Successful songs like "The Fennas and Mort Shuman" were.

Flip is another goodly song with Gene singing tenderly and well on the unusual disc with a very good lyric and Gro singing pretty powerfully on the disc which gives a ritzy kick as well.

FOUR

**JIMMY JUSTICE**  
*You're Gonna Need My Lovin',* *Since You've Been Gone* (Pye 5558)

RATHER boogie-ish piano work opens the solid beat number and from a former working away like mad in the backing. And there's a lot of hand-clapping going on, too. Tantalus and pleasing, it should sell well but not as strong as "Ain't That Funny?" Jimmie's better on the more traditional disco numbers.

Flip is very much in the same vein and should do to the appeal of the disc. He sings well once more but it's not the greatest song in the world.

THREE

**SOUNDS INCORPORATED**  
*Keep Movin', Order Of The Keys* (Decca FI 1123)

This goodly powerful rock group the charts with their last two discs, but this one may well remedy this. It's a powerful effort, plenty of heat thrown in, and some good organ and set work. Post moving and from the film "Live It Up". Watch out for this one on the charts.

Flip is gentler but still pretty heavy nevertheless. It's a polished instrumental but unlike one in that it has a lot of the appeal it lacks. Well performed with a goodly time one.

FOUR

**Tom Courtenay**  
*Mr. Brown You've Got A Lovely Daughter, Knocking On The Door* (Decca FI 1129)

With Tom's return to the ATV production "The Lad" he sang his recent hit "Knocking On The Door" produced by Trevor Peacock who also appeared in the play. Tom sings in the usual pop-commercial fashion with a touch of the coyness about the sad little number which has a lot of pathos about it. There's a simple backing to a simple tune. Some things about the flip, except that it's completely different. Rather with a beat, and some good organ and set work concerned.

FOUR

**DUFFY POWER**  
*Hey Girl, A Woman Made Trouble* (Parlophone R 959)

The Goffin-King combination in the States is given a tender workout by popular Duffy Power on this disc. It's a good ballad with a great lyric and a great tune. We reckon that if this song does hit it, it will hit it big. Even a harp is thrown in on the number which lends to build rather.

Flip is a different waltz as might have been expected by the title. It's a goodly number with Duffy in good vocal form and the usual biblical lyric. Good performance by all concerned.

THREE

**TRINI LOPEZ**  
*If I Had A Hammer, Unchain My Heart* (Decca R 2019)

POPULAR night-club entertainer Trini has a go at the Pete Seeger composition that Peter Paul and Mary took into the U.S. charts year ago. He makes a good job of it, and tinges the plannish song with a good bounding quality on the live recording, in which audience participation isn't overdone, thank God. It's high in the U.S. and maybe could do the same here. Not a never known disc one.

The Ray Charles composition gets the flip. Poshed and slick, Trini is in extra good form with the excellent plannish guitar and drum work. It's a good effort. This week certainly knows how to make unusual discs —

FOUR

A big U.S. hit for TRINI LOPEZ which would make it here.

## BUDDY HOLLY

*Whispering, Because I Love You* (Coral C 7246)

JUST completely new single from Buddy for a while, or new pop ballad, it's a tender beat ballad that's filled with Holly manful and sporty touches. Catchy and ultra-commercial with a good guitar break, and a sound effect as always is right up-to-the-minute. This may not be another top five disc, but it will make the top twenty with some help.

Another ballad on the flip, called from his best-selling "Reminiscing" album. Certainly not the best thing he has recorded, but it's an excellent backing and a good sound that is unusual to say the least. Perhaps a better flip would have been better.

FOUR

## TOP 20 TIP

**JET HARRIS AND TONY MEHAN**  
*It's A Shame* (Decca F 1124)

Applicable: The Tall Tean (Decca F 1124) is a SPANISH effort from LA's instrumental twosome which is a polished instrumental but unlike one in that it has a lot of the appeal it lacks. Well performed with a goodly time one.

Drummer Tony Mehan penned the flip, a big-sounding number with the same format as the top side and a decent enough one with some good instrumental sounds from all concerned.

THREE

## TOP 20 TIP

**OLDHAM YOUTH CHOIR**  
*One Of Tomorrow, Mary Had A Baby* (HMV POP 1199)

A BREATH of fresh air without medium paced effort by the one of those inspiring affairs that you just love to hear, but few do, especially to the extent of offering, pleasing tune. "La La" is a strong, with plenty of summery lyrics and Geoff Love's backing with a great deal of demand through the B.C.'s "Youngsters" programme.

Flip as much as might be expected. It could even be the first. One's mood but no doubt if it was intentionally. Tender and sweet.

THREE

**MAUREN EVANS**  
*Oh, What A Guy, What A Dancer* (Decca R 1851)

FIFTEEN's very fair chance that this will restore the Cardiff theme to the charts. Reason that there is a return of a frothy classical air and the words are clever in the sense that "Like I Do" was a commercial blend, very good. Also the medium-paced plaintive ballad is very good. Commercial and catchy, this talented Liverpool group's hit.

Flip is another better sort of thing with a good lyric and some fair old backing work thrown in by the boys, who get out of the Liverpool area. If you get the

FOUR



BUDDY HOLLY with another winning single. Top side is brand new, while the flip comes from his "Reminiscing" LP.



JET HARRIS and TONY MEHAN are also destined for the charts with their latest release. More about it on page 5.

## MAJOR LANE

*The Monkey Times, Moon Didn't* (Decca R 2019)

CURRENTLY in the U.S. Top Twenty is this highly talented medium paced effort by the somewhat-mercenary guest, who is in a top heat with a commercial sound and some decent strong backing from one would imagine. There's a somewhat hit running through the piece, which although we doubt will hit it here should be topped up by the specialist. But we wish someone would tell us how to do the Monkey.

Flip is a typical bluesy effort with a fast-beat and some fair vocal work from the evoked singer. Good stuff again. We like it.

FOUR

**JOHNNY SANDON AND THE REAM FOUR**  
*Hey, Magic Potion* (Pye 5559)

JOHNNY's sing lead on this record is real re-entrance of the Ben E. King number which is very well performed indeed. There's some good backing sounds and the lead voice of Johnny backed with excellent vocal work from the boys sound very good. Also the medium-paced plaintive ballad is very good. Commercial and catchy, this talented Liverpool group's hit.

Flip is another better sort of thing with a good lyric and some fair old backing work thrown in by the boys, who get out of the Liverpool area. If you get the

FOUR

## CRAIG DOUGLAS

*I'm So Glad I Found Her, Love Her, Walk, She's Young* (Decca F 1122)

DRISK beat for Mr. Douglas on his latest, with a catchy tune and some good vocalising. A new twist on a commercial sound and some decent strong backing from one would imagine. There's a somewhat hit running through the piece, which although we doubt will hit it here should be topped up by the specialist. But we wish someone would tell us how to do the Monkey.

Flip is a typical bluesy effort with a fast-beat and some fair vocal work from the evoked singer. Good stuff again. We like it.

FOUR

**THE CHAMPIONS**  
*Caribbean, Riky Riky* (Orbe C 1854)

A GROUP from Salford Wadsworth is in a top heat with a commercial sound on the top side — both tunes were written by Miss Diamond, top British producer. Group works through a catchy melody with considerable efficiency — incidentally, "Caribbean" is a new music process being shown in London. It'll give more well paid, with sufficient phrasing, hit the charts. In fact, it's a new music process being shown in London. It'll give more well paid, with sufficient phrasing, hit the charts. In fact, it's a new music process being shown in London. It'll give more well paid, with sufficient phrasing, hit the charts.

FOUR

## NRM POP DISC JURY

**ROB E. G.**  
*It's A Shame* (Decca F 1124)

THIS very off-remembered disc is from a goodly instrumental treatment by the strangely named band on a single genre, some really throbbing backing with a high pitched lead guitar picking out the great bits with some good guitar work here and there. A very well made disc which if it gets the plugs, and if people can pick up the courage still the same in shops will make the charts. If

Flip features a harmonica as well as the routine sort of thing. Not as good as side one but playable all the same.

FOUR

**DANNY WILLIAMS**  
*Without Fear, Secret Love* (HMV POP 1233)

THIS softie comes from the film "My All Happiness" and one more it's a Muthy-style ballad with the hallmark of Danny's great voice stamped upon it. A tender number taken in a tempo with lovely string backing and a good atmosphere. Some better discs than this one of his have missed the twenty so we don't think we can make it. But it's certainly good enough. . .

Flip originally came from the film "Catalina Jane" and is the old chart number very before that. Not the best in the series. Good stuff with a good treatment by Decca.

FOUR

**THE PUPPETS**  
*Everybody's Talking, Poison Ivy* (Pye 5556)

IT'S another group on the scene, this time with a softish tune that will spring all over the shop. They perform well, but there's nothing too new about this sort of thing. Yet it has a strange combination of something that harkens it for possible chart success. Chart charts.

There seems to be a run on the old numbers, and this one is a hit for that group four years back. It's a plannish effort, neither plannish and good with a good tune and extremely commercial appearance. More commercial than side one.

THREE



# BOX 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 HELLO MUDDAH, HELLO FADDAH* (4) Alvin Sherman                    | 27 WAIT 'TIL MY BOBBY GETS HOME (4) Darlene Love             |
| 2 MY BOYFRIEND'S BACK* (4) (8) Rn-Dels                             | 28 (3) WHO HAS NOTHING TO LOSE BUT HIS MIND* (3) Gene Pitney |
| 3 FINGERFITS* (1) Lita Strehlenz Wonder                            | 30 (5) GENE PEPPER (3) IT'S TOO LATE (3) MARTIN HOPKIN       |
| 4 CANDY GIRL (5) (8) Seasons                                       | 31 (2) SO MUCH IN LOVE (11) (12) Toys                        |
| 5 BLOWN IN THE WIND* (2) (6) Peter, Paul & Mary                    | 32 (3) I WANT TO STAY HERE* (4) (3) Steve & Eddie            |
| 6 IF I HAD A HAMMER* (2) (4) Trick Lazers                          | 33 DROWNIN' MY SORROWS (2) (3) Connie Francis                |
| 7 JUDY'S TURN TO CRY* (4) (7) Lester Gore                          | 34 (5) ABILENE (3) George Hamilton IV                        |
| 8 MORE* (6) Windin'/Dana   | 35 (16) SURF CITY (16) Jim & Dean                            |
| 9 MOCKINGBIRD (10) (6) Heat Wave                                   | 36 (7) CAN'T FORGET* (4) (2) Raindrops                       |
| 10 BLUE VELVET (32) (2) Bobby Vinton                               | 37 WHEN A BOY FALLS IN LOVE* (38) (5) Mel Carter             |
| 11 DANKE SCHOEN (15) (5) Wayne Newton                              | 38 (5) MEL CARTER (39) (2) Kingston Trio                     |
| 12 DENISE* (13) (7) Randy & Rainbows                               | 39 (24) TWIST IT UP* (40) (2) Jack & Checker                 |
| 13 HEY GIRL* (17) (5) Freddie Scott                                | 41 (1) LITTLE DEUCE COUPE (2) (4) Beach Boys                 |
| 14 FRANKIE AND JOHNNY* (18) (5) Sam Cooke                          | 42 (2) LONELY SURFER (20) (2) Jack Nitzsche                  |
| 15 SURFER GIRL (4) (2) Beach Boys                                  | 43 PLEASE DON'T TALK TO THE LIQUIDARD* (4) (2) Dione Ray     |
| 16 MONEY TIME* (20) (5) Major Lance                                | 44 JUST ONE LOOK* (26) (10) Doris Troy                       |
| 17 (1) COUNTRY DEVIL IN DISGUISE (3) (6) Elvis Presley             | 45 (1) EASIER SAID THAN DONE* (25) (13) Essex                |
| 18 PAINTED TARGET ROSE (23) (5) Al Martino                         | 46 REMINISCING (16) (10) Johnny Cash                         |
| 19 WIZDLIT* (8) (7) Surfaris                                       | 47 DETROIT CITY* (44) (9) Bobby Bare                         |
| 20 GREEN, GREEN* (14) (7) New Christy Minstrels                    | 48 HOPELESS* (45) (10) Andy Williams                         |
| 21 NICKETS' MONKEY* (1) (1) Miracles                               | 49 HEY THERE LONELY BOY* (1) (1) Ruby & Romantics            |
| 22 MAKE THE WORLD GO AROUND (28) (4) Timi Yuro                     | 50 (1) HIGH KEYS (1) High Keys                               |
| 23 THEN HE KESSED ME (3) (2) Credits                               |  |
| 24 YOU CAN NEVER STOP ME FROM LOVING YOU (33) (3) Johnny Tillotson |  |
| 25 WONDERFUL! (1) (1) Tymes  |  |

*Asterisk denotes a record listed in *Figure denotes position last week; figure in parentheses denotes weeks in chart**

## BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- |   |  |
|---|--|
| 1 (1) WHEN, Kalin Twins                             | 11 (11) RAVE ON, Buddy Holly                           |
| 2 (1) ALL HAYE TO DO DREAM, CLAUDETTE, Evelyn Bros. | 12 (12) FEVER, Peggy Lee                               |
| 3 (2) RETURN TO ME, Dean Martin                     | 13 (13) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake |
| 4 (4) ENDLESS SLEEP, Marty Wilde                    | 14 (14) VOLARE, Dino                                   |
| 5 (5) HAD HEADED WIND, Elvis Presley                | 15 (15) SPLISH SPLASH, Bobby Darin                     |
| 6 (6) CAROLINA MOON/STUPID CUPID, Connie Francis    | 16 (16) EARLY IN THE MORNING, Buddy Holly              |
| 7 (7) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves     | 17 (17) LITTLE BERNADETTE, Betty Belafonte             |
| 8 (8) PATIENCE, Fredi Fano                          | 18 (18) SUGAR MOON, Pat Boone                          |
| 9 (9) YAKETI YAK, Coasters                          | 19 (19) THINK IT OVER, Crickets                        |
| 10 (10) POOR LITTLE FOLK, Ricky Nelson              |  |

**No 33**

**KARL DENVER**  
DECCA F.11720

**KEN DODD**  
COL. DB 7094

KEITH PROWSE, 21 DENMARK ST. W.C.2

# FORM Chart Survey

## A LOOK AT THE U.S. CHARTS

**FAST RISING** U.S. hits include—"Sally Go 'Round the Roses", Jay McInnis' "Love Me All The Way"—Karin Watson; "Hello Hennessey, Goodbye Love"—Lil' Joe; "March"—The Sanday; "That Summer"—Gene McDaniels; "Gone"—Ray Charles; "Let's Be Alone"—Tina Turner; "Organ Show"—Ray Charles; "My Cried At Baby's Wedding"—Barbara Lynn; "Play Back"—Ella James.

Recent U.S. releases include—"Blue Bayou"—Roy Orbison; "Condemned"—Frank Field; "Where Did All the Good Times Go"—Dick Young; "The King"—The King; "Cherry"—Lena Horne; "I Like Your Kind Of Love"—Sue Thompson and Bob Luman; "Country Girl"—Jimmy Hogue; "Only Doo-Wop"—Milt Bennett; "I'll Love You"—Linda Scott; "Daisy Crockett"—Eve Parker; "Hello Good Looking"—Les Diner; "Deep River"—Anita Stevens and Tony Tyrone; "Baby Cry"—The Innocents; "Miracles"—Patsy Hudson; "Unbelievable"—Romance; "I Won't Be Back This Way"—Kimberly; "Your Life Begins At Me"—Major; "Count Your Blessin'"—Little Richard and The Regents; and "On Of The Lonely"—Dorsey Burdette.

Liberty label has bought out Imperial label's 2,200 master tapes now goes into the hands of Liberty including material by ex-artists like Fats Domino and Ricky Nelson. And current Imperial artists like Sandy Nelson and The Majors.

### BRITAIN'S TOP LP's

- 1 PLEASE PLEASE ME (1) The Beatles (Parlophone)
- 2 SHADOWS GREATEST HITS (2) The Shadows (Columbia)
- 3 CLEFT HILL ALBUM (3) Cliff Richard (Columbia)
- 4 WEST SIDE STORY (4) Sound Track (CBS)
- 5 MEET THE SEARCHERS (4) The Searchers (Parlophone)
- 6 I'LL REMEMBER YOU (8) Frank Field (Columbia)
- 7 IT HAPPENED AT KING'S FAIR (7) Buddy Holly (Coral)
- 8 CONCERT SINATRA (9) Frank Sinatra (Reprise)
- 9 BILLY (10) Billy Fury (Decca)
- 10 SUMMER HOLIDAY (11) Cliff Richard & The Shadows (Columbia)
- 11 PICK WICK (12) Original Cast (Philips)
- 12 BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- 13 SOUTH PACIFIC (14) Sound Track (RCA-Victor)
- 14 ALONE AM I (15) Brenda Lee (Brunswick)
- 15 OUT OF THE SHADOWS (16) The Shadows (Parlophone)
- 16 THIS IS MERRY BEAT Vol. 1 (17) Various Artists (Orion)
- 17 STEVE JOE & COMPANY (18) Harry H. Corbett & Wilfred Brambill (Pye)
- 18 HATS OFF TO DET. SHANNON (19) Det. Shannon (London)
- 19 CHUCK BERRY (20) Chuck Berry (Mercury)

### BRITAIN'S TOP EP's

- 1 TWIST AND SHOUT (1) The Beatles (Parlophone)
- 2 HOW DO YOU DO? (2) Gerry & The Pacemakers (Parlophone)
- 3 FRANK FIELD'S HITS (4) Frank Field (Columbia)
- 4 HOLIDAY CARNIVAL (9) Cliff Richard (Columbia)
- 5 SUMMER HOLIDAY (10) Frank Field (Columbia)
- 6 FACTS OF LIFE FROM STEPTOE & SON (6) Harry H. Corbett & Wilfred Brambill (Pye)
- 7 DANCE ON WITH THE SHADOWS (7) The Shadows (Parlophone)
- 8 JET AND TONY (8) Jet Harris & Tony Meahn (Decca)
- 9 MORE OF FRANK FIELD'S HITS (4) Frank Field (Columbia)
- 10 DREAM (14) Roy Orbison (London)
- 11 ON THE AIR (16) The Sponticks (Orion)
- 12 BILLY FURY & THE TORNADOS (15) Billy Fury & The Tornados (Decca)
- 13 DECK OF CARDS (17) Dick Martinella (London)
- 14 ALL ALONE AYE (18) Brenda Lee (Brunswick)
- 15 TORNADO ROCK (19) The Searchers (Decca)
- 16 CAN'T STOP LOVING YOU (20) Frank Charles (HMV)
- 17 DEL SHANNON NO. 2 (1) Det. Shannon (London)
- 18 KID GALAHAD (1) Sammie Davis, Jr. (Imperial)
- 19 SAMMIE DAVIS, JR. IMPERFANTION (2) Sammie Davis, Jr. (Reprise)
- 20 TRIBUTE TO BUDDY HOLY (1) Mike Berry (HMV)

# RECORDS 50

COMPILED BY THE RECORD RETAILER

## CLIFF RACES BEATS

AND will the Northcote capture the first three places in the chart with "Bad To Me," "I'm Telling You Now" and "Sweet For My Sinner," but last rises to top place "Legion's Last Patrol," "Wipe Out," "I'll Never Get Over You," "You Don't Have To Be A Baby To Cry," plus Cliff "All In The Game" rising the British new scene to top place. Both probable number ones are "Love Love."

Other list inclusions include "Dance On," Kathy Kirby, "Still" by Karl Denver but that biggie Ken Dodd's record is showing at No. 38. But for Det Shannon there doesn't seem much to be "Little Town Flirt" for his latest disc, "Two Substitutes." For it's the U.S. Beatle, as ever in the States but having a minor hit with a cover job of "From Me To You," unresisted by him here. Other newcomers include the Hollies, Al Martino after a long sleep, and Dianne Eldy.

- |  |  |
|--|--|
| 1 BAD TO ME (1) (5) Billy J. Kramer & The Dakotas (Parlophone)           | 26 ONLY THE HEARTACHES (28) (5) Houston Wells (Parlophone)                   |
| 2 I'M TELLING YOU NOW (2) (7) THE GOOD LIFE (2) (7) Tony Bennett (CBS)   | 27 SWEETS FOR MY SWEET (2) (10) The Searchers (Pye)                          |
| 3 SWEETS FOR MY SWEET (2) (10) The Searchers (Pye)                       | 28 LEGION'S LAST PATROL (1) (1) Ken Thorne & His Orchestra (HMV)             |
| 4 WIFE OUL (1) (6) The Surfaris (London)                                 | 29 LINE UP (20) Gerry and The Pacemakers (Columbia)                          |
| 5 I'LL NEVER GET OVER YOU (9) (6) Johnny Kidd & The Stripes (HMV)        | 30 TAKE THESE CHAINS FROM MY HEART (19) (18) Ray Charles (HMV)               |
| 6 YOU DON'T HAVE TO BE A BABY TO CRY (12) (4) The Carvelles (Decca)      | 31 (6) The Brubners (Parlophone)   |
| 7 YOU DON'T HAVE TO BE A BABY TO CRY (12) (4) The Carvelles (Decca)      | 32 (20) Kenny Ball & His Jazzmen (Pye)                                       |
| 8 IN SUMMER (5) (4) Frank Fury (Decca)                                   | 33 (16) The Tymies (Parlophone)  |
| 9 (4) Frank Fury (Decca)   | 34 (1) (6) The Brubners (Parlophone)   |
| 10 IT'S ALL IN THE GAME (25) (2) Cliff Richard (Columbia)                | 35 (17) WIFE OUL (1) (6) The Surfaris (London)                               |
| 11 JUST LIKE EDDIE (18) (4) Hines (Decca)                                | 36 (27) (20) Nick Martinella (Decca)   |
| 12 SHE LOVES YOU (1) (1) The Beatles (Parlophone)                        | 37 (20) SILHOUETTES FROM MY HEART (19) (18) Ray Charles (HMV)                |
| 13 TWIST AND SHOUT (7) (9) Brian Poole & The Tremoloes (Decca)           | 38 (2) (1) The Searchers (Pye)   |
| 14 DA DO RON RON (8) (11) The Crystals (London)                          | 39 (4) (2) Det. Shannon (London)   |
| 15 DEVIL IN DISGUISE (1) (6) Elvis Presley (RCA-Victor)                  | 40 (1) (1) The Bachelors (Parlophone)  |
| 16 SURE YAKI (14) (10) Kyo Sukimoto (HMV)                                | 41 FROM ME TO YOU (27) (20) The Beatles (Parlophone)                         |
| 17 DANCE ON (27) (3) Kathy Kirby (Decca)                                 | 42 CHRISTINE (40) (5) Miss X (Ember)   |
| 18 WELCOME TO MY WORLD (13) (12) Jim Reeves (1) (4) The Essex (Columbia) | 43 THAT'S WHAT I WANT (WHISPER) (1) (1) The Bachelors (Parlophone)           |
| 19 I WANT TO STAY HERE (36) (2) Steve Lawrence & Eydie Gorme (CBS)       | 44 EASER SAID THAN DONE (COME ON HOME) (3) (4) The Springfields (Parlophone) |
| 20 THE CRUEL SEA (1) (1) The Searchers (Parlophone)                      | 45 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |
| 21 ATLANTIS (16) (12) The Shadows (Columbia)                             | 46 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |
| 22 I WANT TO STAY HERE (36) (2) Steve Lawrence & Eydie Gorme (CBS)       | 47 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |
| 23 I'M LEAVING YOU (11) (1) Kenny Lynch (HMV)                            | 48 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |
| 24 COME ON (24) (4) The Rolling Stones (Decca)                           | 49 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |
| 25 BY THE WAY (23) (4) The Big Three (Decca)                             | 50 (1) (1) DENNIS DENNIS (1) (1) Dennis Denness (Parlophone)                 |

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

## No. 1-TOP RECORD IN U.S.A.

**MY BOURNIEVOLE BACK**

by THE ANGELS

MERCURY AMT 1211

KPM MUSIC

PETER MAURICE MUSIC COMPANY, 21 DENMARK ST. W.C.2

**DECCA RECORDS**

**ELAINE & DEREK**

Columbia DB 7098

Piccadilly TN 35136

