

**INSIDE: GERRY AND THE PACEMAKERS, BRIAN POOLE, ROY ORBISON, JIMMY JUSTICE**

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WEEK ENDING SEPTEMBER 14, 1963

EVERY THURSDAY



**No. 1  
AGAIN**

★ Well, they've done it again. "She Loves You" has hit the No. 1 slot this week and the wagers among the NRM staff have been settled. (NRM Picture by DEZO HOFFMANN.)



★ DEL SHANNON—his "Two Silhouettes" rises to No. 27 this week, continuing his steady run of hits. (NRM Picture by DEZO HOFFMANN.)



★ RAY CHARLES—as "Take These Chains" goes slowly out, in comes "No One", at No. 47.



★ HOUSTON WELLS—a well-deserved success with "Only The Heartaches", No. 23 this week.



★ SAM COOKE—is succeeding very nicely with his version of the oldie "Frankie And Johnny". This week he's climbed another twelve places to reach No. 34.



# NEW RECORD MIRROR

EVERY THURSDAY

EDITOR: JIMMY WATSON

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ADVERTISING & CIRCULATION: ROY BURDEN

116, SHAFTESBURY AVENUE, LONDON W.1.

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# Why El Won't Come

HAVING noticed the controversial issues surrounding Elvis Presley, getting him to come to Britain, I feel that the answer lies in the British contingent of Presley fans.

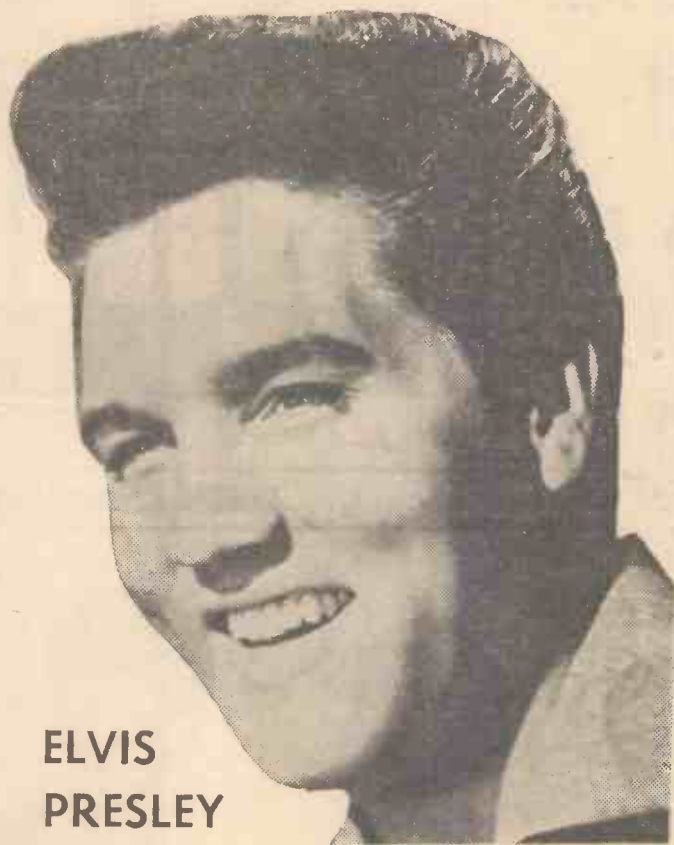
Presley claims that his fear of flying prevents him coming here. If the Presley fans boycott his records I am sure he will find some way of getting here. After all, if he has a host of devotees who will continue getting him into the Top Three, why should he endanger his life to come over here? How would a visit at this time boost his popularity further. Only when he is on his way out will he come.

When "Broken Heart" failed to make the Top Ten (by the narrowest of margins) there was a huge gap before "Devil In Disguise" was released. This shows how meticulous he was in choosing his material.

If his next five discs, good or bad, failed to reach the Top Thirty, I think the chances of seeing Elvis in Britain would be much brighter. There is no other possible solution.

I don't dislike Presley, but I have noticed that his last five discs have been much worse than the five preceding those. Just a thought.

If anyone has any alternative suggestions to get him over here. I would like to hear them (through the NRM) because Presley owes the British fans plenty.—ALFRED RILEY, 110 Richmond Hill Street, Accrington, Lancs.



ELVIS PRESLEY

Again a reader presents a point of view regarding Elvis Presley's failure to visit our shores. Several theories have been put forward but one of the main reasons is lack of time with another being finding the ideal venue with a large enough capacity.

## NEW RECORD MIRROR

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### SONG-SMITHS

DOES the NRM think that the McCartney-Lennon song-writing team are the only twosome in existence? Have you suddenly forgot the great song-writing twosomes of: Leiber-Stoller; Goffin-King; Pomus-Schuman; Domino-Bartholomew; Holly-Petty; Sheeley-De Shannon; Cochran-Capehart, etc.?

Or is it that these twosomes haven't had the honour of being born on the MERSEY-SIDE! — BARRY HOWSON and ALLEN CURTIS, 68 Westgate Road, Barrow-on-Furness, Lancashire.

**EDITOR'S NOTE**—We are soon starting a series about prominent songwriters and songwriting teams — including all those mentioned above.

### DULL BIRDS

IN reply to the article in last week's NRM, I think the reason why girl singers don't make the charts consistently is the lack of talent. Let's face it, the majority of girl singers turn out the same dull performances record after record. Two exceptions are Brenda Lee and Pet Clark who deserve more success than they get.—JOHN GRAY, 6 Oakley Road, Islington, London N.1.

### THOSE GIRLS

WITH regard to your article in the NRM entitled "What's wrong with girl singers?" (Sept. 7), the answer is, in my opinion, nothing. The only reason why many female vocalists do not make the charts is because the record shops do not have their records in stock. Just recently I tried to purchase "Wait 'Til My Bobby Gets Home" by Beverly Jones, but having tried many nearby shops, I was unable to get it.

Also, in your article you stated that "Brenda Lee seems to be holding the fort alone". This is very true, as she has had a record in the Top Fifty every week since entering the charts with "Speak To Me Pretty" on April 7, 1962. No other artist can equal this—not even Elvis.—BARRY MILLYARD, 17 Park Rise, Hove 4, Sussex.

# The Musical Hotline . . .

## BUSY NELSON FOUR LP's.

NELSON RIDDLE has been keeping busy under his new contract with Reprise. He's represented on four LPs coming out September 17.

There's Sinatra's Sinatra, an album of songs especially associated with Frank. He sings: I've Got You Under My Skin; In The Wee Small Hours Of The Morning; The Second Time Around; Nancy; Witchcraft; Young At Heart; All The Way; Pocketful Of Miracles; Oh What It Seemed To Be; Call Me Irresponsible; How Little We Know; Put Your Dreams Away.

Nelson also wrote all the arrangements for Rosemary Clooney's album, Love, and Keely Smith's Little Girl Blue, Little Girl New.

The fourth album on Reprise, Getting Sentimental Over Tommy Dorsey, has three arrangements by Nelson, four by Billy May and four by Benny Carter. Jo Stafford is the singer throughout.

Also out this month is Dean "Tex" Martin Rides Again, a bunch of standards arranged for Dean by Marty Paich.

## TOMMY ROE FAN PARTY

TWO of Tommy Roe's keenest British fans, Veronica Webb and Joyce Richardson held a fan club party at the Duke of York, Brentford, for Tommy last Friday. About 50 fans turned up and heard Tommy sing Sheila, accompanied by a local group, the Hellbeats.

## CRAIG SINGS WITH CRAIG

CRAIG DOUGLAS is the latest to try the self-duetting trick on records. His latest, I'm So Glad I Found Her, has Craig singing along with himself a third apart.

The disc is on Decca Ritz, coupled with Love Her While She's Young—which Craig describes as: "a pretty ballad that should do better in the States than here at present."

## BLUE JEANS '208' SERIES

THE Swinging Blue Jeans (whose next disc, Do You Know?, comes out next week on HMV) are the first Merseyside group to have their own Radio Luxembourg show.

It's a 13-week series titled Swingtime running on Sunday nights from September 29.

The sponsors are Lybro. They make jeans.

This Thursday the group are at the Domino Club, Manchester. Tomorrow, Friday, they are at Worthing. Other dates: September 14, Walthamstow; 15, Hampstead; 16, Newport, Monmouthshire; 18, BBC's Beat Show.

## HERE COME THE GIRLS

LIVERPOOL has its first all-girl beat group!

They are the Liverbirds (and they've already been photographed with the Beatles—captioned "The Birds And The Beatles" in the Merseyside press) and they are playing fairly regularly at the Kubik Club.

They are also booked for some dates in Birmingham in the first week of November. The girls have been practising for the last six months, are semi-pro at present but will turn fully professional if they get the right breaks.

The group consists of Valerie Gell, 17, lead guitar; Sheila Saunders, 16, drums; Mary McGlory, 17, bass guitar; Sheila McGlory, 16, rhythm guitar.

The McGlorys are cousins. They are seeking a singer for the group.

## TEMP. 7 TO SWEDEN

THE Temperance Seven fly to Sweden on October 12 to represent British pop music (!) in a British and Commonwealth Festival being held in Stockholm. They'll play TV dates, cabaret and dances.

## TAMLA-MOTOWN FOR E.M.I.

EMI have acquired the rights to the Tamla-Motown-Gordy catalogue of American hitmakers.

It includes Mary Wells, the Miracles, Little Stevie Wonder, the Marvellettes, Martha and the Vandellas, and Marvin Gaye.

First record (an American major hit) under the new deal is Heat Wave by Martha and the Vandellas on October 11.

## MARAUDER LOCKED IN

IN the recording studios at Decca last week, Bry Martin, leader of the Marauders, went to phone his dynamic publicist, Keith Goodwin. There was no light in the phone booth but Bry managed to dial anyway.

Somebody came along with a pile of packing cases and, not seeing anybody in the dark booth, put them down outside the door. Bry was effectively sealed in and had to bang for half-an-hour before a search party from the studio found him. One man was sulking more than Bry: Keith Goodwin, who moaned:

"Bry should have called me back. I like to make myself useful — and, besides, I could have got a news photographer there."

The Marauders can be heard in the September 17 Pop Go The Beatles. They start a four-week tour of Rank ballrooms with the Hollies and Shane Fenton and the Fentones on September 29.

## THE CHANTS US RELEASE

BRITAIN'S first native coloured group (all Liverpool-born), the Chants, have heard a great piece of news just as their first disc is released by Pye.

The number, I Don't Care (backed with Come Go With Me), has been bought by Cameo-Parkway for release in USA.

## NEWS FROM ALL OVER THE PLACE

More on Page 6

## BY DAVID GRIFFITHS

## BIRMINGHAM DISCS OUT

THE first of EMI's many Birmingham beat groups recently signed come out next week on Columbia. They are Keith Powell and the Valets and their number is Come On And Join The Party.

The following week Columbia's second Birmingham new artist, Pat Wayne, has his Go Back To Daddy released.

## PATSY'S REAL ACCIDENT

ACCIDENTS Will Happen sings Patsy Ann Noble on her latest Columbia release.

She's right. On Saturday, in the kitchen of her Hampstead flat, Patsy spilt a pan of hot fat on her foot.

The next day Patsy had to hot-foot it to Birmingham to record her appearance in this Saturday's Lucky Stars. The pain in her foot was so intense that she couldn't stand it when standing on it, so the studio men rigged up a stool on a trolley and hauled her towards the cameras.

The recording went off without an accident.

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# THE TIRED TREMELOES . . . !

"All Right!" yells Brian Poole . . .  
"All Right!" yells back the audience.

And then Brian Poole and the Tremeloes launch into their latest belter "Do You Love Me" frantic rock just about tailor-made for all the latest dances like the Blues, the Blue-Beat and the Monkey-Climb.

"Do You Love Me" was cut at the same session that produced Brian's first great hit "Twist And Shout" — and it's very much in the same vein. But many — including myself — reckon that "Do You Love Me" (a million seller one year ago for the Contours) is their best and most commercial disc to date. It's been performed by the boys for ages now and audience reaction has been as great as it was to "Twist And Shout".

"But we just haven't had time to include anything new in our stage act", Brian told me. "We've been on the go so much lately that there has been no time to rehearse and rehearse any new numbers to perfection".

## TIRED OUT

Brian himself is just about tired out now—both he and the Tremeloes have been working for months now non-stop—and they're just about beginning!

After their tour of Northern clubs and ballrooms last week they went to Ireland for a couple of days to play in a new club at Belfast. And then they have the Roy Orbison tour lined up. Quite a bit eh!

Mind you, they do just happen to have a tour with Freddie and The Dreamers and the Searchers after that, but they prefer not to think about it! I quizzed Brian about holidays for the boys this year.

"No", he said, "None of us has had a holiday this year. And we don't expect one for a while either

but in the end we think we'll have to have one—as we'll probably be suffering from exhaustion by that time!"

The stage act of the boys hasn't been altered for quite a while but the boys find they are still going down just as well as ever. Nowadays they don't even need to tell the audience the titles of the next numbers they are about to sing. They just yell "Right!". And then bang crash into the next rip-roarer.

## OUR SOUND

Brian and The Tremeloes are still exceedingly pleased that they have made their name through a beat disc and not through a beat-ballad.

"This beat music is our sound", said Brian. "And consequently we can reproduce it perfectly—or even better than on our discs—on stage. And we think it pleases people to hear us singing as good as we do on disc when they pay to see us, live. We can't honestly say the same thing about our other beat-ballad discs, for they weren't so much the sort of thing we really liked doing. It's the "Twist And

Shout" and "Do You Love Me" numbers that appeal to us."

Brian knows he has competition on this number but he's not too worried. "What might worry us is if they start re-plugging the fabulous Contours original," he replied. But I don't think that Brian has much to worry about with the huge following he has amassed during the last few months.

## DISCS

Record-wise things are definitely swinging for the boys. Apart from the new single they have a new L.P. issued by Decca titled appropriately enough "Twist And Shout". It contains such numbers as "Da Doo Ron Ron", "If You Gotta Make A Fool Of Somebody", "Alley Oop", "Peanuts" and of course "Do You Love Me" and "Twist And Shout".

by  
**NORMAN JOPLING**

All that Brian and the boys want to do now is to cut an E.P. And as they have several recording dates scheduled at the Decca recording studios they hope to record a lot more material which may be O.K. for a future E.P. to please the group's many fans.

And certainly the group that is probably the hottest in London has loads and loads of fans—and looks like getting even more what with the coming discs and coming personal appearances.

All we can say is that they deserve it, after the long wait that they had for this chance of fame . . . .

**IN THE CHARTS WITH 'TWIST AND SHOUT' AND WITH 'DO YOU LOVE ME' CRASHING IN AT No. 33, BRIAN AND THE BOYS BEGIN TO FEEL THE PRICE OF BEING LONDON'S HOTTEST GROUP**



The oh-so-busy, oh-so-weary BRIAN POOLE and the TREMELOES are really hot popsters these days. But they love being tired out with overwork and hope it keeps on flooding in. With their first big hit safely tucked away and their follow-up leaping into the charts, it looks like they have no worries whatsoever workwise now!

## BILL HARRY'S COLUMN . . . BEAT '63

As a new publication has appeared with the same title as my column "Northern Beat Scene" I have decided to change the title of my NRM contributions. Also, of course, I am eager to report on the Beat Scene generally, thanks to the correspondence I now receive from various groups . . . I hear that Hereford's Lee Starr and the Astrals will shortly be recording for Joe Meek . . . Incidentally, latest Meek group with record on the market—Wigan's The Beat Boys . . . New singer on the scene is Paul Eden from Hanwell . . . Reader Ian Chase tells me that Gosport's The Classics always play to packed houses . . . Contrary to opinions in some quarters—there's still a lot of talent in Liverpool yet—Jackie Martin (female vocalist); The Willows (coloured vocal duo); Derry Wilkie and the Pressmen; Vic and the Spidermen, The All Stars, Chick Graham and the Coasters etc. . . .

T.T.'s receive a good reception from new audience in the South when they tour with Eden Kane in the near future . . . Hope to have some more news for you in the next issue regarding the BBC documentary on The Beatles . . . I hope the beat movement brings more widespread recognition of such superb artistes as The Contours, The Isley Brothers, The Miracles, Chuck Berry and Mary Wells . . .

I hear Lee Curtis will be recording his third Decca disc in two weeks time . . . Granada's nightly "Scene At 6.30" features many top beat groups. It was my honour to appear with The Beatles on the programme recently, and I was equally honoured a few days later when I tele-recorded for the BBC "Beatles" programme . . . Highlight of Decca's recording session at the Cavern with The Big 3 was a powerful rendition of "What'd I Say?". I hear an EP of the session will be released shortly before Christmas . . . B sides of Mersey groups records always interesting—The Merseybeats "Fortune Teller" for instance . . . The Dennisons in Ireland this week . . . When is Gerry and the Pacemakers' new single due? . . . Manager of Liverpool's Locarno Gordon Knowles has introduced Big Beat to the largest venue in the "Pool". To celebrate a year of success, Gordon is holding a special anniversary show on Thursday, 19th September featuring Ian and the Zodiacs, Rory Storm and the Hurricanes, Derry Wilkie and the Pressmen, Sonny Webb and the Cascades, The Delemers and The Nat Allen Showband . . .

Ida Holly who compered at Black's debut disc, a Lennon also compered on "B Day" . . . McCartney number "Love of the Loved" released September 27—the same evening she will appear on AR TV's "Ready, Steady, Go" . . . Hope Earl Preston and the

who will command my respect . . . "Beechwood" by Ian and the Zodiacs and "It's Love That Really Counts" by The Merseybeats are in the Merseyside charts—also Tommy Quickley's "Tip Of My Tongue" . . . Eden Kane will be at Liverpool's Cabaret Club on October 7—I wonder if Earl Preston and the T.T.'s will be backing him? . . . I am knocked out by The Marauders disc . . . Dakotas new single "The Magic Carpet" penned by their A & R man George Martin released September 27—their association with Billy J. . . . is similar to that of Cliff and the Shadows and Billy F. and the Tornados . . . Swinging Blue Jeans release "Do You Know?" out on September 20 . . . Big Three for "Lucky Stars" on 28th—also Sheffield's spectacular outfit Dave Berry and the Cruisers . . . I'd love to hear from The Rolling Stones . . .

## RECOMMENDED

Recommended discs—"Mickey's Monkey" by The Miracles; "Your Old Stand By" by Mary Wells; "Money" by Buddy Brittain and the Regents and "Bad Boy" by The Donays . . . I hope Dave Berry and the Cruisers' "Memphis, Tennessee" enters the charts, according to my friends in Sheffield, they deserve to "make it" . . . I do not believe that the British group scene is a short lived "craze"—the charts indicate the public's feelings . . . One of Gerry Marsden's first groups—The Mars Bars, incidentally, congratulations Gerry on your 21st birthday on September 24 . . . I still think that the two best versions of "Do You Love Me" on the market are by The Contours and Faroni's Flamingos . . . Groups, managers, agents, readers who wish to comment or provide news of Beat music can write to me—BILL HARRY, 14a CHILDWALL PARADE, LIVERPOOL 14.

## POTENTIAL

A pity that the female vocal group, The Contrasts disbanded—they had great potential . . . Liverpool's first all-girl group—The Liverbirds have emerged and are seeking a female front line vocalist . . . It was almost a "battle of the girl singers" when recording artiste Beryl Marsden and new fifteen year old singer Jackie Martin appeared at the Locarno recently. Beryl won on vocal merits, but surprisingly a far more dynamic, professional and polished performance from the newcomer . . .

Surely no pop stars have had so much publicity in such a short time as The Beatles? . . . The Remo Four backing Tommy Quickley on the Tommy Roe tour . . . Cilla Black's debut disc, a Lennon also compered on "B Day" . . . McCartney number "Love of the Loved" released September 27—the same evening she will appear on AR TV's "Ready, Steady, Go" . . . Hope Earl Preston and the



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# AN UNEXPECTED U.S. HIT FOR ROY

*But although he's clicking with a rocker, he's recording with 'Those Great British Strings'*

**C**URRENTLY climbing the charts in the States is a disc called "Mean Woman Blues". Many readers may remember this song as recorded by Elvis Presley and Jerry Lee Lewis some five years back in the golden days of rock 'n' roll.

Well this version isn't by an established rock star. It's by an established BALLAD singer. None other than Roy Orbison himself, the man who is currently one of the most popular U.S. singers in Britain today.

The frantic beat number marks a complete change of style for Roy, who has just had two big hits with "Falling" and the mammoth "In Dreams". Before then? Well, Roy wasn't too consistent with numbers like "Workin' For The Man" and "The Crowd" which were only small top fifty entries. But before he clicked with such huge hits as "Dream Baby", "Runnin' Scared", "Cryin'", "Blue Angel", "Today's Teardrops", "I'm Hurtin'", and his fabulous number one disc "Only The Lonely".

of his last tour, Roy will have every reason to be grateful.

Funny thing about his new disc is that the original topside "Blue Bayou", an Orbison original, isn't so far as big as "Mean Woman Blues" in the States.

And the interesting point is whether or not the rock disc will emulate its success in this notoriously un-beat country . . . .

Last night (Wednesday) Roy was recording at an all-night session in British studios. The reason?

"I wanted to record with that wonderful British string sound", said Roy, "it makes a change from the usual type of thing for me."

On Tuesday, Roy went to the Walthamstow Stadium to watch dog racing. He may well buy a greyhound to be kept and trained in Britain. If he does, he intends naming it "In Dreams" . . . .



★ Hit star ROY ORBISON arrived in London this week prior to setting out on another British tour. "House Full" notices have already been posted at several venues. It looks like he's got another hit up his sleeve, too—see page 8.

CONNIE FRANCIS was voted top female singer in the 1963 CASHBOX disc-jockey poll.



## CHANGES

And in all that time Roy has had more changes of style than probably any other pop singer. His first of the "Lonely" quality might have been described as "exotic", what with loads of "Dum-Dum-Dum-Dummy Doo-Wah's" thrown in everywhere.

by  
**NORMAN JOPLING**

Then he changed to the slow, throbbing, build-and-build type ballad like "Runnin' Scared". His only up-beat number was the country-flavoured ballad "Dream Baby", a big twist hit.

Apart from a few early discs, this was the only disc that can be called a rock disc. "Mean Woman Blues" was penned by someone named Demetrius for the Presley film "Loving You" and included on the L.P. But it was later put on the flip of Jerry Lee Lewis's million-selling "Great Balls of Fire". Jerry had the lyrics slightly changed for his version, though, and interpreted the number differently to El. so both versions are pretty good.

## CAPTIVATING

The Roy Orbison disc though is also pretty good, and the odds are that it will click in Britain, even to the extent of strengthening his already great hold on British record-buyers.

Roy himself is one of the few performers who sells discs purely on the sound and not on the person. For Roy is the complete antithesis of the pop singer, being a bespectacled un-hip looking gent in his thirties.

And not only that, Roy happens to be one of the most popular stars to appear in Britain. On stage he's one of the most captivating and entertaining performers that have come from the States. And an interesting point is that the same section of fans who go for the Beatles, etc., also go a bomb on Roy.

## TOUR

This was proved by the fabulously successful Orbison / Beatles / Gerry tour when more loot was mopped up than for a long time. For at the time of the tour, all three artists had discs in the top ten!

Currently Roy is touring Europe, and after that he will be coming here for a twenty-two day tour. If it repeats anything like the success



The "Master", FRANK SINATRA, is voted into first place in the poll. He is undoubtedly the perennial favourite around the world.

# WHAT THE DJs THINK

## PETER JONES ANALYSES THE RESULTS OF THE ANNUAL

## CASHBOX D.J. POLL —AND UNCOVERS SOME FACTS OF INTEREST

Top male singer in the World today? Sinatra, with Ray Charles second. And the top gal? Connie Francis, with Brenda Lee runner-up. No, it's not MY opinion . . . but it's a couple of the ratings in the annual "Cashbox" dee-jay poll results.

As ever, this breakdown of world talent by a host of American disc putters-on makes for interesting reading. Specially when you get down to the up-and-coming ratings where, for instance, Mr. Acker Bilk is rewarded (?) with seventh place for instrumentalists.

But there's another oddity running through it. Eydie Gorme is, for instance, third in the female vocalists' department, yet placed 15th in the "up-and-coming" spot.

Most played single through the year in the States was "I Left My Heart In San Francisco", by Tony Bennett. They list 42 of these singles. Elvis Presley is NOT among them. He's fifth in the male singers' list.

Top album was "First Family", the sales-buster by Vaughn Meader. And there it is, again, no Elvis L.P. listed in the 35.

Most programmed male singer is Mr. Sinatra, which comes as no surprise as he's been top since 1957, sharing the title with Elvis last year. Ray Charles is second and Tony Bennett third.

## GOING BACK

Top programmed gal is Connie Francis, as she has been non-stop since 1959. Brenda Lee and Eydie Gorme are the follow-ups. Billy Vaughn is the most programmed orchestra; Lawrence Welk the top programmed band; and the Four Seasons tied with the Kingston Trio is the vocal group section, followed by Peter, Paul and Mary and the Four Freshmen.

I get a personal kick out of browsing back through these poll results in the "most promising" sections . . . just to see how far the predictions come true.

Take the girls first. Starting with 1954, the nominated "most likely future star" tags have gone to Kitty Kallen, Jaye P. Morgan, Gogi Grant, Betty Johnson, Connie Francis (1958), Dodie Stevens, Connie Stevens, Linda Scott, Joanie Sommers and (this year) Little Peggy March, currently visiting Britain.

Now the men; 1953 produced Bob Manning at the top of the list, followed by annual ratings for Lou Monte, Sammy Davis, Jr., Pat Boone (1956), Johnny Mathis and Tommy Sands (tie), Jimmie Rodgers, Bobby Darin and Brook Benton (tie), Jinnuy Jones and Adam

Wade (tie), Adam Wade, Jack Jones and George Maharis (tie) and (1963) Jack Jones and Bobby Vinton.

Vocal group nominated for 1963 is J's and Jamie—it was the Lettermen last year and the Limelites the year before that.

## CLOSER LOOK

But now let's have a closer look at the actual poll ratings, taking the first ten names where available.

Male vocalists: Frank Sinatra, Ray Charles, Tony Bennett, Andy Williams, Elvis Presley, Steve Lawrence, Nat Cole, Chubby Checker, Bobby Darin, Dion.

Female vocalists: Connie Francis, Brenda Lee, Eydie Gorme, Peggy Lee, Ella Fitzgerald, Doris Day, Skeeter Davis, Dee Dee Sharp, Little Eva, Julie London.

Vocal groups: Four Seasons and Kingston Trio (tie), Peter, Paul and Mary, Four Freshmen, Shirelles, Ray Conniff, Beach Boys, Orleans, Limelites, Four Preps, Crystals.

## ORCHESTRAL

Orchestras: Billy Vaughn, Henry Mancini, Lawrence Welk, Si Zener, Les Elgart, Percy Faith, Nelson Riddle, Ray Conniff, David Rose, Glen Gray.

Bands: Lawrence Welk, Si Zener, Les Elgart, Count Basie, Les Brown, Ray Anthony, Bill Black, Glenn Miller, Ted Heath.

Instrumentalists: Duane Eddy, Peter Nero, Floyd Cramer, Bill Pursell, Mr. Acker Bilk, George Shearing, Al Hirt, Pete Fountain, Chet Atkins, Roger Williams.

Up-and-coming girls: Little Peggy March, Lesley Gore, Barbara Streisand, Skeeter Davis, Joanie Sommers, Carol Sloane, Nancy Wilson, Barbara Lewis, Ann-Margret, Jackie de Shannon.

Up-and-coming men: Jack Jones and Bobby Vinton (tie), Robert Goulet, Lou Christie, Johnny Cymbal, Bill Anderson, Kyu Sakamoto, Al Martino, Jimmy Soul, Dicky Lee, James Gilreath.

Rolf Harris was number twenty, Anthony Newley twenty-one.

Up-and-coming vocal groups: J's and Jamie, Peter, Paul and Mary, Ruby and Romantics, Chiffons, Paul and Paula, Beach Boys, Four Seasons, Rooftop Singers, New Christy Minstrels, Cascades.

Up-and-coming instrumentalists: Chantays and Bill Pursell (tie), Peter Nero, Joe Harnell, Dartells, Routers, Mr. Acker Bilk, Bent Fabric, Vince Guaraldi, Jimmy Smith, Duane Eddy.

Up-and-coming orchestras: Joe Harnell, Si Zener, Mongo Santamaria, Bert Kaempfert, Bob Moor, Bill Pursell, Bill Justis, Henry Mancini, Tony Martel, Steve Allen.



TONY BENNETT rates highly in the results. He is now a very established artist.



## BO DIDDLEY TOUR DATES

**BO DIDDLEY** — top r & b performer fast gaining a big following in Britain — arrives in England on September 22 and goes straight to Birmingham to record an appearance in Lucky Stars for ABC TV. The next day he tapes an appearance in BBC's Saturday Club and then goes to Manchester on the 24th for Granada Television's Scene At 6.30.

His British tour starts September 29 at the New Victoria, London. On October 1 he's at Streatham and on October 2, Edmonton.

The other dates: Southend 3; Guildford 4; Watford 5; Cardiff 6; Cheltenham 8; Worcester 9; Wolverhampton 10; Derby 11; Doncaster 12; Liverpool 13; Manchester 16; Glasgow 17; Newcastle 18; Bradford 19; Hanley 20; Sheffield 22; Nottingham 23; Birmingham 24; Taunton 25; Bournemouth 26; Salisbury 27; Southampton 29; St. Albans 30; Lewisham 31; Rochester, November 1; Ipswich 2; Hammersmith 3.

Pye International have already released Bo's latest *Pretty Thing*, coupled with *Road Runner*.

## BERT TOURS

WHEN his Torquay summer season twangs to a close on September 28, Bert Weedon goes on a tour of regional TV stations and one night stands. At the end of the month he also starts work on a new LP for HMV.

## SONG TEAM

FOUR recording artists — Andy Cavell, Roy Phillips (he's with the Saints), Dave Adams and Burr Bailey — have teamed up to write material for other artists.

They call themselves Cap Creations Ltd. They have written *Everybody's Talkin'* for the Puppets (recorded on Pye and featured on the October 5 Lucky Stars) and *That's My Plan*, recorded on Decca by the Beat Boys.

## HEINZ ASKS: 'Please return my pen!'

HEINZ needed police protection to get away from the ABC studios after recording this Saturday's *Lucky Stars*. Even so, he lost a gold-tipped fountain pen given him by the Saints and bearing the inscription "Good luck Heinz".

The pen was taken by an alleged fan when Heinz paused to sign autographs. Says Heinz:

"What kind of a fan would steal a thing like that, which has considerable sentimental value to me since it was given to me at the start of my solo career? It can't give anybody much satisfaction to own it. Anyway, if anyone finds the pen I'd be very, very grateful if it could be sent to me at the Record Mirror."

Heinz's first film, *Farewell Performance*, goes out in November on the Rank circuit and his second film, *Live It Up* (which also contains Kenny Ball and the Jazzmen, the Outlaws, Gene Vincent and the Saints), opens at the New Victoria, London, on December 6.

## Rehearsal Club

ANNIE ROSS, the Tony Kinsey Quintet, the Flash Winston-Laurie Morton Group, Winston and Wayne, Scott Peters, Jazzman Laverne and Willie Roachford will be appearing on Sunday night at the Rehearsal Club, Archer Street, from 8 till midnight.

# BLUEGRASS SOUND

## SPOTLIGHT ON A POPULAR C & W MUSIC FORM

FIRSTLY, what is Bluegrass music? Bluegrass consists of a three-finger style, five string banjo in a string band of electrically unamplified instruments. In most cases the instruments used are: fiddle, guitar, dobro guitar, mandolin, five string banjo and string bass. Although in some early recordings by Roy Acuff and Bill Monroe the harmonica and accordion have been featured. The songs used in Bluegrass are normally folksongs or old time songs closely connected with the feel and spirit of American traditional music.

One can compare the workings of Bluegrass music to that of New Orleans jazz. Each instrument has a specific role, strictly adhered to. For backing and rhythm, the bass and guitar are used, while other instruments such as the dobro, mandolin, fiddle or banjo are used for lead or solo. Both New Orleans jazz and Bluegrass are assembly forms. They use a front line of solo instruments, trumpet, trombone and clarinet in Dixieland, and five string banjo, fiddle and guitar, etc. in Bluegrass, with solos and breaks in both, on all instruments.

### RECOGNISED

The name "Bluegrass" became recognised early in the 1950s, to set it aside from other forms of country music. It is not, I repeat, not the music of Kentucky or the American Bluegrass area, although it is very popular in these areas. The name was thought to have been given by a fan, it seemed to suit the style, and it was accepted. The Bluegrass sound is different from that of any other form of country music.

The names, Bill Monroe and Flatt and Scruggs are synonymous with Bluegrass. Earl Scruggs was a member of Monroe's band when his famous three finger style was commercially introduced to the masses. There is a mistaken conception among many country music lovers that Bluegrass is the original Monroe style. However, this is not strictly so, for in many of his older recordings Monroe had used the banjo played in the old style.

### 5-STRING

Earl Scruggs' style of banjo picking caught on and since then Monroe has used this style. Scruggs in the meantime got together with Lester Flatt and formed the Foggy Mountain Boys. Strictly speaking, we can thank Scruggs for the origin of the basic five string banjo picking sound of Bluegrass music.

Bill Monroe achieved the first commercial success with Bluegrass, featuring the banjo played "Scruggs style". Monroe recently received seven encores at Carnegie Hall, which is no mean feat for a style of music that until quite recently had a very limited appeal.

Other groups who have achieved success of late are those of: The Stanley Brothers, Jingle Martin, Don Reno and Red Smiley, The Country Gentlemen, Bill Clifton, Hylo Brown, The Osborne Brothers, The Stoneman Family, Mac Wiseman and The Lonesome Pine Fiddlers.

### HISTORY

Now to some factual history. In the 1940s a twenty-two year old Carolinian named Earl Scruggs revived the then almost extinct five string banjo, apparently the only musical instrument to have originated in America.

The banjo was originally brought to the United States as a four stringed instrument. In 1830 an enthusiast named Joe Sweeney made a revolutionary modification, he added a fifth string, higher in pitch to the other four, and next to the lowest pitched string. Americans liked the new banjo and throughout the nineteenth century the banjo held its place in the affection of the American people.



The work of LESTER FLATT and EARL SCRUGGS has often been praised by JAMES ASMAN, the NRM's C&W expert. Now another enthusiast, BRIAN CHALKER, expounds on their background and talks about the "Bluegrass Sound".

At the beginning of the 20th century a decline in popularity set in, possibly due to the advent of jazz. Jazz musicians dropped the fifth string, shortened the neck and enlarged the head. The old banjo sound had then virtually disappeared.

In 1930 even the four string banjo began to wane and by 1940 the instrument was no longer being manufactured.

However, in 1945, Earl Scruggs' three finger style made an appearance on the Grand Ole Opry, America's famed Saturday night country music show. It made a hit with the fans. The banjo was on the way back! Folk songs began to appear in the record charts, recorded with the five string banjo. Soon, folk fans were clamouring for the authentic and traditional songs, as opposed to the commercial style. Bluegrass was accepted outside of country music.

By

**BRIAN CHALKER**

I would like to recommend some Bluegrass Albums, E.P.s and singles to you.

The Bluegrass Sound of Bill Clifton" London HAB 8020.

"Sacred Songs from the Hills", The Stanley Bros. Melodisc MLP 12-122.

"Songs of the famous Carter Family", Flatt and Scruggs Philips BBL 7516.

"Bluegrass Music", The Osborne Brothers. MGM C 914.

"Golden Bluegrass Hits", The Barrier Brothers. Philips BBL 7559.

"Big Bluegrass Special" Glenn Campbell, Capitol T1810.

"Folk songs of our Land", Flatt and Scruggs, CBS BPG 62095.

"Bluegrass Express", McCormick Brothers (single), Polydor NH 66986.

"Country and Western Jambooree", Hylo Brown, Jim Eanes etc. (E.P.), Country Style CS E.P.1.

"The Banjo Boys," The Osborne Brothers (Single) MGM 45 MGM 1184.

I hope in the not too distant future to be able to give you more articles on country music and the artists who perform it.

JIMMY JUSTICE, pictured at London's Piccadilly Circus, is pleased with his new single—we are too! (NRM Picture by DEZO HOFFMANN.)

# JIMMY—'MY NEW DISC'

AFTER some time in the proverbial doldrums, Jimmy Justice seems like coming back with a bang due to his single "You're Gonna Need My Lovin'". Jim himself is pretty confident about this one—which is more than he could say for his last few discs!

The newie makes a change for the boy who hit the top with such discs as "When My Little Girl Is Smiling" and "Ain't That Funny". For this one doesn't feature the usual backing sounds, but Jimmy's own group the Excheckers for a change. And a right thumping beat they lay down too on the up-beat number which Jim penned himself.

I asked Jim how he came to write the number.

"Well," he told me, "I was just standing around and it happened. I've never been much of a song writer before, but just recently I've written quite a few which have just appeared from nowhere—and in the most unlikely circumstances. I've just written one which, if anything, is more commercial than "You're Gonna Need My Lovin'". But it's a bit slower without so much of a beat."

pastime, labelling everything. Maybe I DO sing like Ben a bit, but that's no reason to be completely unoriginal with the criticism. After all, "Spanish Harlem" had been out by Ben E. King for nearly two years before I recorded it. And even when it was out it was the flip side anyway! The same people call Ray Charles a ballad singer because he records "I Can't Stop Loving You", or "Take These Chains From My Heart!"

Abroad, Jimmy has been having

tremendous success too. Ever since his disc "Little Lonely One" clicked in Sweden, Jimmy has notched up many many hits there and he remains faithful to his large Swedish following by constantly touring there.

Jim has also been touring Germany, where he has had a fair amount of success too. And he has recorded four songs in German especially for release there. And some in French, too!

So at the moment Mr. Jimmy Justice is feeling in fine fettle—and he's keeping his fingers crossed that "You're Gonna Need My Lovin'" makes the charts pretty soon. If it does, it could mean a boost in sales for Jimmy's album, which has already sold its fair share of copies.

So come on, fans, and put "You're Gonna Need My Lovin'"

### DREAD

Jimmy's discs have been heard on such shows as "Ready-Steady-Go" and of course Juke Box Jury.

Very interesting that on the old J.B.J! I asked Jimmy just what it felt like to sit there while the jury say what they honestly think about your record—and you!

"I was absolutely dreading what they were going to say," answered Jim. "You know, it was rather embarrassing hearing some of them saying that they didn't usually like my singing but they liked this disc!"

"Luckily for me it was voted a hit—I don't know what I would have felt like if they had voted it a miss. For voting it a hit really made me feel good afterwards."

### COPYING

Many people compare Jimmy with Ben E. King. And many others accuse Jimmy of deliberately copying Ben. What does Jimmy think of all this?

"There are some people," he told me, "who have to stick a label on everything. In a way it's a national



<b>JUST</b>		
<p><b>THREE ROWS OVER</b> <b>BOBBY CURTOLA &amp; THE MARTELLS</b></p> <p>F 11725</p> <p><b>DECCA</b></p>	<p><b>LET'S GET TOGETHER TONIGHT</b> <b>THE CLASSMATES</b></p> <p>F 11736</p> <p><b>DECCA</b></p>	<p><b>PAJAMA PARTY</b> <b>BRUCE JOHNSTON CO</b></p> <p>HL 9780</p> <p><b>LONDON</b></p>
<p><b>ANY OLD IRON</b> <b>TSAI CHIN</b></p> <p>F 11737</p> <p><b>DECCA</b></p>	<p><b>BLUE BAYOU</b> <b>ROY ORBISON</b></p> <p>HLU 9777</p> <p><b>LONDON</b></p>	<p><b>ANY OLD IRON</b> <b>TSAI CHIN</b></p> <p>F 11737</p> <p><b>DECCA</b></p>

THE DECCA RECORD CO



# WHY DIG UP THE OLD SONGS?

By WESLEY LAINE

WHAT'S THE REASON FOR THE SPATE OF REVIVALS — COULD IT BE BRITISH SONGS JUST AREN'T GOOD ENOUGH?



The HOLLIES are back in the charts with an old Coasters hit. "Searchin'" is at No. 32 this week. (NRM Picture by DEZO HOFFMANN.)

LATEST craze on the record scene seems to be reviving old discs. Well, by old I mean up to about seven years old since the beat craze came in. At no period since then have there been so many of the forgotten songs dug up and re-recorded. Or even just dug up and re-issued by the original artist.

Just look at the charts now. "It's All In The Game" is an old standard but was a big hit and a million seller for one Tommy Edwards some five years back. Now, Cliff does another hit version of it. "Sweets For My Sweet" was a big U.S. hit for the Drifters a couple of years back. The Searchers add several new qualities of their own however to the rendition. Others that have been revived in top fifty include "Dance On", "Twist And Shout", "Still", "Searchin'", and "Deck Of Cards". The latter was first issued some four years ago but a few plays on the radio recently sent it rocketing back into the charts.

But the big question is WHY are these discs revived? The answer, or at least the obvious answer is not a pleasant one. It is that British songs just aren't good enough. And so artists have to fall back on tried numbers. In a lot of cases though, it's not the song that is copied. The whole arrangement and backing are there for the plucking, and in a lot of cases they are definitely plucked.

## OBSCURE

And the revival disc is a hit in Britain where the superior original wasn't because the artist on the disc happens to be British, and appears on "Thank Your Lucky Stars". And the U.S. hitmaker was an obscure performer who no-one ever saw a pic of let alone saw over here.

"But the whole thing is unfair to British Songwriters more than anyone else," say a lot of people. That just isn't so. British artists don't want half of the British songs written because they just aren't good enough. All artists are simply crying out for material. Would Cliff have recorded a standard if

some writer had come up with another winner?

A lot of record companies see advantages in this and re-release old discs. Pye for instance have just issued two Bo Diddley sides, "Pretty Thing/Road Runner". One side "Pretty Thing" was a million-seller, but not issued here, and the other side was issued here some few years back on London, where it hardly got any radio plugs.

## RE-PLUG

And what a lot of disc companies tend to do is to re-release and re-plug the original when a revival disc is issued. For instance "Twist And Shout" by the Isley Brothers, and "Sweets For My Sweet" by the Drifters. When Clyde McPhatter revived the old Thurston Harris hit "Little Bitty Pretty One", the original was plugged true to form, but unfortunately it had been deleted and no copies were available much to the disgust of irate fans who wanted the Thurston Harris disc! Most bitter complaints come



The COASTERS, one of the top U.S. teams, are finding their hits being successfully revived in Britain's beat boom.

from the solid section of R & B fans. But they too overstepped their mark when the Rolling Stones version of "Come On" was issued. For the original Chuck Berry disc hadn't been issued in single form until AFTER the Rolling Stones disc. And Pye decided to issue the original "Bo Diddley"—but not until about two months AFTER the Holly version had been released.

The people who are rubbing their hands together of course are the songwriters who pen these numbers. They are raking in double the usual royalties.

But we do think that our own songwriters should at least try to provide material for our own singers without letting them rely on well-tried numbers all the time . . .

# SC IS LIKE A TONIC'

JIMMY JUSTICE FEELS BETTER FOR HIS DISC 'YOU'RE GONNA NEED MY LOVIN'

way up there in the charts where it deserves to be. For no matter what the critics say, the plain fact is that Jimmy Justice is one of the most ORIGINAL singers around Britain today!



Another of the great American recording stars still to breakthrough in Britain is SOLOMON BURKE.

# THE GREAT UNKNOWNNS

## NUMBER THIRTEEN — SOLOMON BURKE

ONE of the most successful R&B stars in the States at the moment is Solomon Burke, hitmaker extraordinaire and currently hovering about at the bottom of the U.S. charts with the double-header "Can't Nobody Love You"/"Stupidity".

But although many of Solomon's discs have been very bluesy, some of them have been extremely commercial, and many people are surprised that he hasn't yet managed to click here in Britain. The career of Mr. Burke is rather a colourful and extraordinary one too.

Like many other popular R & B vocalists, he received his principal vocal training in a church. He solo'd in the church gospel choir at the age of nine, but he went on to far more ambitious things.

## TEMPLE

When he was twelve he had gained such a reputation in his birth-place of Philadelphia that he was known far and wide as "The Wonder Boy-Preacher" and he even had his own church called "Solomon's Temple".

The Temple was located in South Philadelphia and was a prominent place for gospel meetings in the area, and of young people interested in this sort of thing.

Then, when he was still in his teens, Solomon was discovered by the wife of a prominent Philadelphia disc jockey, Mrs. Kae Williams. She had a lot of faith in Solomon and was instrumental in having him signed to Apollo records and the handing out of a contract.

His first disc was a hit and it was titled "Christmas Presents From Heaven". That was the disc that became the one to spread his name throughout the States, although his biggest successes were yet to follow. While he was with Apollo Solomon met heavyweight boxing champion Joe Louis, and together they wrote a number which he recorded. The

pair of them later appeared on the Steve Allen Show!

Solomon didn't record very much for Apollo and later on his contract expired and he was immediately signed up by Atlantic records, one of the biggest U.S. disc companies. That was late in 1960. His first disc for them was titled "How Many Times" and it sold reasonably well, and so did the next few that followed. But it wasn't until "Just Out Of Reach (Of Your Two Open Arms)" that Solomon clicked with the big U.S. top twenty hit that he deserved.

## MORE HITS

He followed up this with more smashes in the shape of "Cry To Me", and the powerful "Down In The Valley". Then he fell off for a few months until he made an excellent cover version of a song by a certain Wilson Pickett who had happened to record for a label owned by none other than vet, bluester Lloyd Price.

The song was "If You Need Me", and both Solomon and Wilson had pretty big hits with the number, which for a long time rested at the top of the U.S. R & B charts.

His latest, "Can't Nobody Love You" is the follow-up to that. Currently he is one of the biggest R & B names in the States, but in Britain he doesn't mean a light. Despite the fact that discs like "Just Out Of Reach" and "Cry To Me" were extremely commercial numbers.

By NORMAN JOPLING

Solomon has appeared on such TV shows as the Dick Clark show, Clay Cole show, Buddy Dean and Milt Grant, etc. And been to just about all the biggest clubs in the country.

In Britain though his chart recognition has been nil, despite the fact that the L.P. "Solomon Burke's Greatest Hits" has sold pretty well, and London have just issued a new E.P. by him.

So even if he doesn't ever make the charts his fans have the pleasure of knowing that his discs are issued.

DON'T FORGET TO PLACE A REGULAR ORDER WITH YOUR NEWSAGENT FOR YOUR COPY OF THE NEW RECORD MIRROR

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<p><b>I (WHO HAVE NOTHING)</b> BEN E. KING HLK 9778 <b>LONDON ATLANTIC</b></p>	<p><b>STRAIGHTEN UP YOUR HEART</b> BARBARA LEWIS HLK 9779 <b>LONDON AT ANTI</b></p>	<p><b>8 x 10</b> BILL ANDERSON 05893 <b>Brunswick</b></p>
<p><b>A-OOGA</b> THE ROUTERS with the TRI-DELTS WB 108 <b>WARNER BROS</b></p>		

COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1



# DOUBLE-SIDED HIT FOR ROY

AND AN UP-BEAT POWERFUL NUMBER FROM ADAM . . .

## ROY ORBISON



Just about to commence another tour of Britain, ROY ORBISON turns out a two-sided hit.

*Blue Bayou; Mean Woman Blues* (London Monument 9777)

ROY ORBISON is currently one of the biggest U.S. hit-makers on the scene. This one is a semi-slowie that features a sort of amplified heart-beat as a backing, later on the femme chorus and guitar joins in on the sensitive number with Roy on top of vocal form. A very atmospheric disc and a very good one.

Flip is the old rock number. And it really sounds good when Roy rocks the joint up with the fast beat classic. We liked it a lot, and it could easily be as big as the "A" side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## BILL ANDERSON

*8 By 10; One Mile Over—Two Miles Back* (Brunswick O 5893)

ALL that's left of our love now is your little picture—8 by 10" sings (or talks) Bill on this ultra-commercial weepie which follows up such other weepies of his like "Mama Sang A Song" and "Still". He puts it across very well and is genuinely sincere on the U.S. hit. Well performed in the country vein with lush strings and a femme chorus.

Flip is a heavier type of thing with some fair old vocal work from everyone concerned. Good stuff with more of an authentic flavour. Could do well, the story of a bloke who's been wronged, as they say.

THREE 🍷🍷🍷

## THE CLASSMATES

*Let's Get Together Tonight; It's No Game* (Decca F 11736)

BEATY sounds open this group vocal disc with more than a chance of chart success. Vigorous and virile with a strong beaty approach. Not spectacular but entertaining nevertheless. Frantic guitar work on the middle break.

One lead voice on the flip, which is a gentler ballad with some good backing sounds again. Not bad, but not commercial either.

THREE 🍷🍷🍷

## DANNY STORM

*Say You Do; Let The Sun Shine In* (Piccadilly 35143)

DANNY once had a hit with his version of "Honest I Do", and this one is a fast-tempo hard-hitting number with a "Just Like Me" flavour and some pretty good vocalising from both Danny and the group. We have a vague suspicion that this catchy fast-tempo thing will be a hit.

Chorus backs him up well again for the flip, Danny's version of the Teddy Randazzo number. Rather Ray Charles-ish but without the same appeal as the original.

THREE 🍷🍷🍷

## BERT KAEMPFT

*Danke Schoen; Give And Take* (Polydor 66988)

MR. "Wonderland By Night" gets his teeth into a delicate little number that has been recorded by Craig Douglas among others. The haunting treatment doesn't appeal to everybody, however, and we can't imagine that it'll make much impression. Very much for a specialist market.

Flip is a jauntier little piece with plenty of nice little instrumental sounds on it. Not too bad but not too good either.

THREE 🍷🍷🍷

## BOBBY VINTON

*Blue Velvet; Is There A Place (Where I Can Go)* (Columbia DB 7110)

CULLED from his "Blue On Blue" U.S. LP comes this tender ballad sung beautifully by U.S. hitmaker Bobby. It's a lovely song given a lovely delicate treatment and we'd like to see it in our charts. But we don't honestly think that it'll make it—mainly because he's made better ones than this, and they haven't made it either.

Flip is a bit beatier and there's some good jerky beat-ballad sounds on the number which moves along pretty well. A good flip, but not terribly commercial.

FOUR 🍷🍷🍷🍷

## NICKY JAMES

*My Colour Is Blue; Take Me Back* (Pye 15560)

STRONG beat on this deep-voiced effort from Nicky who has quite a country tinge about his style. There's some fair old backing work from the guitars and the femme chorus on this up-beat number which features some good lyrics and some tuneful deliveries from all concerned. Commercial but probably not a big chart disc.

Flip is another reasonably commercial number with a bit of appeal, and Nicky's deep voice handles the thing very well. Much the same format as side one, but maybe not so commercial.

THREE 🍷🍷🍷

## BEN E. KING

*I (Who Have Nothing); The Beginning Of Time* (London Atlantic HLK 9778)

FROM the U.S. charts comes this strangely atmospheric disc with an immensely sad quality and some fair backing work that sounds more like something from the classics than a pop disc. It's different and unusual but we don't imagine it'll sell. May be good for an L.P. but this type of thing doesn't mean a thing in this country yet.

Flip is more of a "How Can I Forget" kind of thing, and there's a jerky sort of a backing to it. Ben's made some good records and this is one of them—pity he doesn't sell.

FOUR 🍷🍷🍷🍷

## ADAM FAITH

*The First Time; So Long Baby* (Parlophone R 5061)

A POWERFUL beat for Adam Faith on this beaty number which marks a slight change in style for him. It's very very commercial and should see him into the top twenty with ease. There's a good backing supplied by Johnny Keating, and the Roulettes work overtime on the number. A good disc with lots and lots of hit potential.

Flip side is very much in the vein of the earlier Faith hits like "Poor Me," etc. It's very commercial again, and could be just as big as the top side. It's different and plaintive and very very appealing. We liked both sides a lot.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## THE ROUTERS

*A-Ooga; Big Band* (Warner Brothers WB 108)

CURRENTLY at the bottom of the U.S. charts is this effort from the team that had hits with "Let's Go" and "Sting Ray". It's a powerful, hard-hitting, tuneful instrumental that's punctuated with what sounds like a locomotive horn here and there. Sax and hand-clapping add to the spice.

Repetitive beat on the flip, with a femme chorus screaming along, and loads of everything including the kitchen sink thrown in. Good stuff, but not for the charts.

THREE 🍷🍷🍷

## BARBARA LEWIS

*Straighten Up Your Heart; If You Love* (London Atlantic 9779)

THE girl who made rather a good record with "Hello Stranger" comes from the same mould. It has an organ and male chorus in the background plus a bit of thumping drum beat. Not as commercial as her last but nevertheless it's pretty fair and has a grow-on-you quality.

Flip is another medium pace number with all the same ingredients as the top side, with a bluesy quality about it. Quite a good lyric on this one.

THREE 🍷🍷🍷



A very fine portrait of ADAM FAITH by artist CHALKER . . . and a very fine new single from Adam, too.

## JOHNNY B. GREAT

*School Is In; She's A Much Better Lover Than You* (Decca F 11740)

THERE seems to be a revival on old U.S. Bonds numbers lately what with "Not Me" by the Orlons and now "School Is In" by Johnny B. Great and The Goodmen. As might be expected, it's a lively number with good vocal, and raucous sax halfway along. Ultra-commercial with a good chance of hitdom. Lead voice that actually sounds adult for a change.

Apart from the dubious title, the flip is a pretty good ballad with a good set of lyrics. It is a gentle-type thing with a jaunty approach and a goodly sort of atmosphere.

FOUR 🍷🍷🍷🍷

## TSAI CHIN

*Any Old Iron; School In Cheltenham* (Decca F 11737)

CAN'T help laughing at the sound of pretty Tsai Chin singing the great 'classic' in Chinese. But after the initial outburst of the most peculiar sounds she sings in pure Cockney. And then we have alternate bursts of Chinese and Cockney. Good band backing and a most interesting if un-chart type of disc.

Flip is from "The World Of Tsai Chin" and is a very appealing ballad with a good lyric. Off-beat and a much-requested radio programme disc.

FOUR 🍷🍷🍷🍷

## VINCE HILL

*Blue Velvet; Like Anything* (Piccadilly 35148)

VINCE has a go at the oldie that is currently a big U.S. hit for Mr. Bobby Vinton. It's a gentle number with a commercial flavour, and some good lyrics, and of course fine singing from Mr. Hill. Not another of the "River's Run Dry" sort of thing, but a gentle ballad that could easily catch on—especially with all the exposure it's bound to get.

Flip is another ballad, but without the same commercial approach. Goodly tune, and well sung.

THREE 🍷🍷🍷

## NAT 'KING' COLE

*That Sunday That Summer; Mr. Wishing Well* (Capitol CL 15316)

LATEST from Nat is a tender sort of ballad with assistance from a girlic chorus and perhaps more of an adult quality than on his last few numbers. It's a medium-tempo ballad with Nat on top of his vocal

form—but he's always on top there. It's got a great lyric and goodly tune, maybe not quite commercial enough to make the top twenty. But a good seller—yes.

Not so good is the flip, but it's still an entertaining sort of number. Nice atmosphere but nothing spectacular.

FOUR 🍷🍷🍷🍷

## BOBBY CURTOLA

*Three Rows Over; Indian Giver* (Decca F 11725)

FROM the boy who had a big hit with "Fortune Teller" comes this extremely teen effort about the lad who fancies a girl in the same class. He's madly in love with this chick in the same class—but unfortunately he doesn't get on with his work. Good tune, good lyrics, extremely good singing from Bobby. Could do pretty well.

Flip is another teen type number with Bobby's heart broken by the naughty girl. Again he sings well—a pity he can't get his teeth into a really commercial song, for there's a whole stack of potential here.

THREE 🍷🍷🍷

## RHET STOLLER

*Countdown; Over The Steppes* (Decca F 11738)

RHET had a mild hit with "Chariot" some years back, and this one is a Shadows-flavoured instrumental with a goodly tune, and a very commercial sound. Not too bad, and a repetitive drumming sound all the way through. Could make it in a small way, we think.

More of a Latin-ish beat on the flip, a faster number with a fair old tune and some good guitar playing from Rhet who certainly knows what he's doing.

THREE 🍷🍷🍷

## ROY CLARK

*The Tips Of My Fingers; Spooky Movies* (Capitol CL 15317)

CURRENTLY big in the States is this country-type number—it may not be authentic but it's pretty well flavoured and it definitely has a very commercial approach. It's the sort of thing that really sticks in your mind after just one play. Roy's deep voice, and the delicate girlic vocal work sounds just great. Watch it creep into the charts.

Gimmicky sort of flip, without one iota of C & W quality about it. It's a beaty rock number with some good lyrics about the girl who loves the horror films. Not bad.

FOUR 🍷🍷🍷🍷

# The Golden Goodies Game

IN the States there is a huge boom in the sales of old beat music singles, whether they be classed as rock, R & B or just plain pop. The fact is that there is an increasing demand for the good, old stuff.

And over there, unlike here in Britain they've found an answer to their problem. Obviously the manufacturers aren't going to re-press hundreds of deleted singles which won't make the charts again anyway. So what do they do?

## SELL RIGHTS

They sell the original rights. They sell them to any bidding label which is interested, thus making a profit out of discs which are defunct, but for which there is still a demand. Also they still maintain the rights to press these singles themselves if they like.

But what does the other company want with the singles, you may well ask. That's where the cleverness comes in. The other label packages the top side on to albums and sells them as "Golden Goodies" or "Original Hits."

Do they sell? That's a question you should ask yourself. Would you buy them? With a minimum of twelve hits by top artists on the same disc, these albums are burning along the U.S. LP charts like anything.

And now Roulette records have brought out no less than TWELVE LPs in the "Golden Goodies" series. Here's a typical selection—from Volume Two in fact.

"Why Do Fools Fall In Love"—Frankie Lyman and Teenagers; "Look In My Eyes"—Chantels; "Charlie Brown"—Coasters; "Crying In The Chapel"—Sonny Till and the Orioles; "Tears On My Pillow"—Little Anthony and the Imperials; "I Only Have Eyes For You"—Flamingoes; "Little Girl Of Mine"—Cletones; "Gee"—Crows; "A Thousand Miles Away"—Shep and the Heartbeats; "For Sentimental Reasons"—Cletones, and several others.

## DANCE HITS

And another deals only with hits for a dance party—"Peppermint Twist" and "Hot Pastrami" from Joey Dee and the Starliners; "Bristol Stomp"—Dovells; "Bongo Stomp"—Little Joey and the Flips; "The Loco-Motion"—Little Eva; "Watusi"—The Vibrations; "Let's Pony Again"—The Vibrations; "Do You Wanna Dance"—Bobby Freeman; "Dance With Me Henry"—Etta James; "The Fly"—Chubby Checker, etc. Not bad, eh?

And to cap it all, no less than THREE of these albums have leapt into "Billboard's Top LPs" chart. And the others are rising fast!

Other labels have also brought out this kind of LP in the past with much success. The Original Sound label has a series of these LPs, all of which have done very well indeed. Their latest, "Oldies But Goodies," Vol. 5, is at number eighteen in the U.S. LP charts.

## IGNORING

On the Scepter label the Dee-Jay Murray Kauffman—known as Murray The K, had had extraordinary success with this kind of album. Two of his albums include "Murray The K's Golden Gassers" and "Murray The K's Golden Gassers For Submarine Race Watchers."

But what the main question is, happens to be why is Britain ignoring this potential market? With the revival of the big beat companies like London American or Stateside, could put together scores of these LP's without any trouble.

And Columbia probably have the right to issue the Roulette discs.

## A FEW

Albums of this kind HAVE been issued here. "Stars Of Liberty" on the London label featured not only some big hits from Liberty, but many other beat hits on other labels. The two volumes of that can be obtained in some shops here now.

# NORMAN JOPLING LOOKS AT THE U.S. TREND OF BUNDLING OLD BEAT HITS INTO ALBUMS . . .

"Our Significant Hits," on the London label had three tracks each by Little Richard, Sam Cooke, Lloyd Price and Larry Williams.

"The Blues" on the Columbia label features Jimmy Reed, John Lee Hooker and a host of other blues stars.

But compared with the States we are sadly lacking on this goodly scheme which would prove very useful to anyone wishing to buy up past hits without having to search through second-hand record stalls all day long.

Come on EMI, Decca, Pye and Philips, get cracking and search the archives.



# Shadows—Best For A Long Time

## TWO BEST-EVER BO DIDDLEY

## SIDES ON NEW SINGLE TO COINCIDE WITH HIS TOUR

BO DIDDLEY is highly praised for his latest single release.



The SHADOWS: a new single which is rated one of their best yet! (NRM Picture by BILL WILLIAMS.)

## Jazz For The Fringe

### Fan

#### LIGHTNIN' HOPKINS

**LIGHTNIN' STRIKES:** Got Me A Louisiana Woman; Want To Come Home; Please Don't Quit Me; Devil Is Watching You; Rolling and Rolling; War Is Starting Again; Walkin' Around In Circles; Mary Lou; Heavy Snow; Coon Is Hard To Catch. (STATESIDE SL10031.)

**DURING** the early 'forties Sam Hopkins recorded a few tracks for the short-lived Gold Star label which had its headquarters in Houston, Texas.

Fortunately for us, this was designed at the time for the local Negro "Race" market around Texas and the West and South-Western States and enjoys the absence of the noisy, vulgar electric guitar which links Lightnin's fervent folk-blues music to the prevalent R & B-cum-Rock 'n' roll rubbish. An excellent release by the always interesting EMI Stateside label which already has Starday, Commodore, Vee-Jay and a host of profitable small labels on its roster.

J.A.

#### BIG JOE WILLIAMS

**BLUES ON HIGHWAY 49:** Highway 49; Poor Begger; Blues Left Texas; 13 Highway; Down in the Bottoms; Overhaul Your Machine; That Thing's In Town; Walk On, Little Girl; Tijuana Blues; Highway 45 Blues; Arkansas Woman; Four Corners of the World. (ESQUIRE 32-191.)

**LIKE** his fellow bluesman Speckled Red, Big Joe Williams comes from St. Louis but the country-based style of singing and strumming his old 9-string guitar was more successful around the rural Delta country where Joe travelled until the 'sixties when he was "discovered" and began a new career as a Negro folk artist.

Tragedy came into his life when his wife died back in Texas while he was planning to bring her and his small son to Chicago, where he was working regularly enough to settle down. By 1962 Big Joe Williams had moved on and no-one now seems to know just where he is.

Not to be confused with the famous Basic vocalist, Big Joe is a powerful, hollering singer with a hoarse delivery and an equally strong guitar style. Another rewarding album for the collector of native Blues.

J.A.

#### WOODY HERMAN

**THE THUNDERING HERDS:** Apple Honey; Laura; Caldonia; Happiness Is A Thing Called Joe; Goose Gander; I Wonder; A Kiss Goodnight; Northwest Passage; The Good Earth; I've Got The World On A String; Bijou; Gee It's Good To Hold You; Put That Ring On My Finger; Blowin' Up A Storm; Your Father's Moustache; Wild Root. (Volume 1, CBS BPG 62158.)

**Steps;** Igor; Nero's Conception; Pam; Fan It; Someday Sweetheart; I Surrender Dear; Lost Weekend; Let It Show; Welcome To My Dream; Sidewalks Of Cuba; Romance In The Dark; Panacea; Lady McGowan's Dream; Woodchopper's Ball. (Volume 2, CBS BPG 62159.)

**Everywhere;** Back Talk; With Someone New; Wrap Your Troubles In Dreams; Non-Alcoholic; Summer Sequence; I Told Ya I Love Ya, Now Get Out; Keen And Peachy; Lazy Lullaby; The Good And I; P.S. I Love You; I've Got News For You; Four Brothers. (Volume 3, CBS BPG 62160.)

**ANOTHER** of those excellently packaged collations from CBS. These three LPs present highlight recordings from the first three Woody Herman Herds. In 1945, when the story opens, Woody had just about the best band in the world. There's excitement enough to remove your breath in such numbers as "Apple Honey" and "Wild Root." (If you already have some of these on 78s, you will find, I think, that these are in some cases different takes). The story closes—on this set—with the 1947 recording of Jimmy Giuffrè's "Four Brothers," a modest masterpiece of big band arranging with highly influential solos from Stan Getz and friends. Volume 1 is the most recommendable, but all three are essential listening (and this band is not a dated curiosity; the music is frequently just as valid now as it was then) for the collector. D.G.

FIVE 🍷🍷🍷🍷🍷

#### BENNY GREEN

**GLIDIN' ALONG:** African Dream; Sweet Sucker; Glidin' Along; Green's Scene; Milkshake; Stardust; Expubidence. (JAZZPLAND JLP 43.)

**NO,** darling, not the lovable British critic. This is trombonist Benny Green and friends having a high old time on a pleasantly casual date. Johnny Griffin blows with his customary fluency, and Junior Mance makes some charming piano statements. Green's slippery horn is as mellow as ever. With a little more care and inspiration, this could have been a top-quality LP. D.G.

THREE 🍷🍷🍷

#### SPECKLED RED

**THE DIRTY DOZENS:** The Dirty Dozens; The Right String But The Wrong Yo-Yo; If You've Ever Been Down; Wilkins Street Stomp 1; Cow Cow Blues; Red's Boogie Woogie 1; Going Down Slow; Highway 61 Blues; After Dinner Blues 1; Crylin' In My Sleep. (ESQUIRE 32-190.)

**SPECKLED RED,** horn Rufus Perryman back in October 1892 in Monroe, Louisiana, made a series of exciting and distinctly folksy Blues "Race" discs between 1929 and 1938 and, in the manner of many talented Negro Blues performers, vanished into obscurity among the coloured "circuits" of taverns, tonks and dives.

He visited this country a year or so ago and delighted the hard core of bluesicologists. His appearance, however—he is a Negro albino with a white skin sprinkled liberally with large freckles and doesn't see too well—weighed against him. The proof in this honest and moving album is that Speckled Red has a rich, dancing Blues style of piano and a croaking voice which has grown rusty with time. "The Dirty Dozens", a suggestive tall-story musical marathon with hundreds of verses, is his particular speciality and it loses little in the telling. Good, earthy Blues by a veteran which will please the serious collector. J.A.

#### IDA COX

**BLUES FOR RAMPART STREET:** Blues for Rampart St.; St. Louis Blues; Fogysm; Wild Women Don't Have the Blues; Hard Times Blues; Cherry Pickin' Blues; Hard, Oh Lord; Lawdy, Lawdy Blues; Death Letter Blues; Mama Goes Where Papa Goes. (RIVERSIDE RLP 374.)

**OLDTIMER** Ida Cox, one of the grand school of vaudeville-Blues singers which included such names as Bessie Smith, Clara Smith and Chippie Hill, makes a comeback with a distinguished mainstream accompaniment of Coleman Hawkins on sax, Roy Eldridge trumpet, Blues pianist Sammy Price, bassist Milt Hinton and drummer Jo Jones.

It is a pity that the years haven't dealt more kindly with Ida's voice for she made some brilliant recordings in the past and now, with wobbles and shortage of breath, makes heavy weather of a well arranged, well chosen repertoire, which is a pity, indeed. J.A.

J.A.

#### BO DIDDLEY

**Pretty Thing; Road Runner** (Pye International 25217)

**JERKY** guitar work opens this six-year-old million-seller by Bo Diddley. It's probably the most commercial disc he's ever made and the infectious beat and lyrics plus the wailing harmonica and the thumping insistent R and B beat makes this a very likely contender for chart honours. Especially with the R and B rage so strong at the moment. Rated by many as Bo's best disc we tend to agree—this is one of the great R and B classics that fans have at last a chance of buying over here.

**Flip** is also one of Diddley's best numbers. And probably one of the most off-beat discs ever made in the R and B idiom. A Duane Eddy type guitar twangs away while Bo screams out the off-beat lyrics in his inimitable way. Plenty of down-to-earth beat with a load of commercial appeal. A great double sider and one of the best R and B discs ever issued.

FIVE 🍷🍷🍷🍷🍷

### TOP 20 TIP

#### BRUCE JOHNSTON COMBO

**Pajama Party; The Original Surfer Stomp** (London HL 9780)

**SAX-LEAD** rock instrumental on this tuneful, wild number with just about everything thrown in. It's a virile bit of music if ever we heard one, and completely fits in with the title. It builds and builds, and big beat fans should like this one. A good 'un for juke boxes and of course pajama parties.

Great crashing drums on this one, and a wild flavour with a vocal thrown in somewhere along the line. It's a wild rock disc once more, and has good flavour.

THREE 🍷🍷🍷

#### JULIE DRISCOLL

**Take Me By The Hand; Stay Away From Me;** (Columbia DB 7LLS)

**SLOW** gentle harmonica opens this softish number with Julie singing pretty well on the slow tender number which has a subdued backing for a change. There's a good tune and lyric on this rather hymnal number which has a good grow-on-you appeal. Watch for this highly emotional one to crop up in a lot of radio request programmes.

Faster stuff on the flip, a lighter and less important number without much to distinguish it from loads of others. She sings well but the song doesn't mean too much.

THREE 🍷🍷🍷

#### THE SHADOWS

**Shindig; It's Been A Blue Day** (Columbia DB 7106)

**CHANGE** of pace from their last one on this very infectious number from the Shadows. Probably the best and the most different they have made for a long time. The guitar sounds are different on this one, and fast tempo is maintained throughout without any major deviations. Catchy and commercial, watch out for it at the top of the charts.

**Flip** is a slowie with a pleasing tune, and quite a lot of atmosphere conveyed on the side. It's got a good sound, and strings join in for good measure.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

#### THE CRICKETS

**Right Or Wrong; You Can't Be In-Between** (Liberty LIB 10113)

**A RATHER** faster number from the Crickets in their usual style here. It's not released as a single in the States, but it has a pretty good chance of success although the fastish number lacks the plaintive impact of most of their discs. A Sharon Sheely-Jackie De Shannon composition it's a goodly song, and it will be interesting to find out whether or not it makes the lists.

Good guitar work on flip, a rather more typical number with one lead voice more than the lot of them. There's a good tune on this one and we can't help thinking it has a similarity to all the Northern vocal group efforts of late.

THREE 🍷🍷🍷

#### TOMMY ROE

**Everybody; There's A Great Day A-Coming** (HMV POP 1207)

**DESPITE** some big hits, and some big misses, Tommy Roe is still pretty popular in this country. This is a high-powered effort with loads of good guitar work, and some frantic shouting from the male vocal group. Medium-fast tempo with an off-beat commercial appeal. Tommy is off of the Holly kick on this one, but in patches his natural similarity shines through. A good disc with pretty good chart chances—watch it. Self penned.

**Flip** is from his LP and it's an up-beat number with him on top of vocal form, and some fair old beat work laid down by all concerned. Rather a spiritual "feel" about it.

FOUR 🍷🍷🍷🍷

#### SANDRA BROWNE

**You'd Think He Didn't Know Me; Mama Never Told Me** (Columbia DB 7109)

**ALMOST** a big-voiced ballad from Sandra who hemoans the fact that the boy who she was with last night doesn't even speak to her. She obviously hasn't much experience of boys. Never mind, she sings well, and there's a good tune and a fair set of lyrics on the number.

**Flip** is a faster-type number with a lot of beat, and a fair lyric. Plenty of life and zest, this one is as good or better than side one.

FOUR 🍷🍷🍷🍷

#### JACK NITZSCHE

**The Lonely Surfer; Song For A Summer Night** (Reprise 20202)

**RATHER** a slow-ish atmospheric instrumental on this big-ish U.S. hit that sounds as though it's been deliberately slowed down. It's one of those grow-on-you things that tends to build and build. Very well arranged and pretty commercial, but not, we think, for our charts.

Much gentler sort of flip, with plenty of everything thrown in, including piano, and soprano sax with a nice airy quality about the whole thing. Pretty tune.

THREE 🍷🍷🍷

#### BOBBY COMSTOCK

**Susie Baby; Take A Walk** (Stateside SS 221)

**BOBBY COMSTOCK** and his team the Counts just missed our top fifty with their last disc "Let's Stomp". This one has a definite "Stomp" flavour, and there's a repetitive lyric with some pretty wild rock sounds penetrating all the way through. Rather a hoarse approach but not a terribly commercial disc.

**Flip** is not another old-time rock number and is very interesting, to say the least. It's different but we don't reckon it's chances much.

THREE 🍷🍷🍷

#### EDDIE CALVERT

**Velda; Girls Are** (Columbia DB 71073)

**BOTH** sides of this are from the "Girl Hunters" film. And the man with the golden trumpet gets his teeth into a tuneful bit of dramatics with a good backing supplied by the orchestra of Frank Barber. It's entertaining and the Mums and Dads should go for it—not teen meat though.

Rather a lighter approach on the flip, another pre-rock type thing without any pretensions to chart-dom. Not bad, but not as appealing as side one.

THREE 🍷🍷🍷



# Good LP News For Beat Fans

NEW BATCH OF R & B LPs INCLUDES FATS DOMINO, MARY WELLS AND TWO FROM LITTLE STEVIE WONDER

## LP REVIEWS by Jimmy Watson

### FATS DOMINO

**WALKING TO NEW ORLEANS:** How Can I Be Happy; One Of These Days; So Glad; Oh Wee; Sailor Boy; Lazy Woman; Walking To New Orleans; My Love For Her; What's Wrong; Little Mama; I Guess I'll Be On My Way; Goin' Back Home. (LONDON HA-P 8084.)

COULD be that Fats Domino will hit the singles charts again soon. Basically he's from the R&B school and that style is popular right now. Mind you, he's never been far away from the charts and many an artist would envy the sales of his every record.

This album, for example, should notch up a very healthy turnover. Mr. Domino is also a very prolific writer; he had a hand in every track here, and his self-written hit songs must cover hundreds and hundreds of manuscripts.

An album you should never tire of.

FOUR 🍷🍷🍷🍷

### MARTHA AND THE VANDELLAS

**COME AND GET THESE MEMORIES:** Come And Get These Memories; Moments To Remember; Can't Get Used To Losing You; This Is When I Need You Most; A Love Like Ours; Tears On My Pillow; To Think You Would Hurt Me; There He Is; I'll Have To Let Him Go; Give Him Up; Jealous Lover; Old Love. (ORIOLE PC 40052.)

ONE of the talented teams now available to Oriole through their deal with the lively Motown company in America. The label puts hit after hit into the US charts and must eventually break through in Britain with the current increase in popularity towards R&B and similar beaty pops.

The public may have to have a hit single from this team before they go en masse for an LP of this nature but there are enough confirmed fans around to make this a more than worthwhile release.

Hear it—could be you'll like it.

THREE 🍷🍷🍷

### BILL BLACK'S COMBO

**THE UNTOUCHABLE SOUND:** Joey's Song; Castle Rock; Red Top; Tiffin' In; Skokiaan; Woodchopper's Ball; So What; Night Train; Your Cheatin' Heart; Ain't That A Shame; Little Brown Jug; I Can't Stop Loving You (LONDON HA-U 8080.)

THE album title is, I am sure, unintentionally ambiguous but what counts is the music. This combo has had hit after hit after hit in America but, despite healthy sales here, missed the top of the charts.

However, they have a strong following in Britain who will thoroughly enjoy this album and, I hope, spread the good word around among their friends.

Good for practically every form of listening.

FOUR 🍷🍷🍷🍷

### PAUL ANKA

**PAUL ANKA'S 21 GOLDEN HITS:** Diana; Put Your Head On My Shoulder; Lonely Boy; Time To Cry; Puppy Love; I Love You In The Same Old Way; You Are My Destiny; Crazy Love; Don't Ever Leave Me; Summer's Gone; Adam And Eve; Don't Gamble With Love; I'm Still Waiting Here For You; I Love You, Baby; It Doesn't Matter Any More; Tonight My Love, Tonight; My Home Town; Cinderella; Love Land; Dance On Little Girl; The Longest Day. (RCA-VICTOR RD 7573.)

IT'S more than six years since Paul Anka first hit the top internationally with "Diana". And he is still just twenty-one years of age. A fantastic career which is retraced vocally on this album of twenty-one hits associated with the singer all freshly re-recorded.

In recent times Paul has not been such a frequent visitor to the charts as before. Tastes and trends in pop music change daily. But he has maintained a tremendous and loyal following of fans who buy his every record. Nowadays he appeals to adult audiences as much as to the younger pop fans but I wouldn't be surprised if this set brought him back into the charts limelight.

FOUR 🍷🍷🍷🍷

### MARY WELLS

**BYE BYE BABY:** Come To Me; I Don't Want To Take A Chance; Bye Bye Baby; Shop Around; I Love The Way You Love; I'm Gonna Stay; Let Your Conscience Be Your Guide; Bad Boy; I'm So Sorry; Please Forgive Me. (ORIOLE PS 40051.)

HERE she comes again the talented young Mary Wells. This album, if anything, is better all round than her previous one. And here we get a little confused as this was her first release in America but her second in Britain. You follow?

Well, releases apart, the music is right up the beat street and deserves to be heard as widely as possible by pop record fans everywhere. Hear it yourself and help spread the good word.

FOUR 🍷🍷🍷🍷

### LITTLE STEVIE WONDER

**TRIBUTE TO UNCLE RAY:** Hallelujah, I Love Her So; Ain't That Love; Don't You Know; The Masquerade; Frankie And Johnny; Drawn In My Own Tears; Come Back Baby; Mary Ann; Sunset; My Baby's Gone. (ORIOLE PS 40049.)

**RECORDED LIVE, THE TWELVE YEAR OLD GENIUS:** Fingertips; Soul Bongo; La La La La La; The Masquerade Is Over; Hallelujah I Love Her So; Drawn In My Own Tears; Don't You Know. (ORIOLE PS 40050.)

FORGET the fact that his pitching might be a little short of perfect. Forget his tender years and don't hail him as a child prodigy. Remember rather that he is an undoubted talent whether it be vocally or instrumentally on harmonica, bongos, drums or piano.

His debut single in Britain, "Fingertips", has still to hit the charts but Oriole are obviously pretty well convinced that he is something in the making as they have followed up with TWO albums on simultaneous release.

The first is a studio-recorded set paying tribute to Ray Charles and the second is recorded live in front of a most appreciative and receptive audience. The atmosphere on the latter is electric. You MUST hear it—then you'll buy the other one too

FOUR 🍷🍷🍷🍷

### THE LIVELY ONES

**SURF DRUMS:** Tuff Surf; Rik-a-tik; Wild Weekend; Bustin' Surfboard; Stoked; Surfer Boogie; Surf Drums; Shootin' The Pier; Mr. Moto; Rumble; Forty Miles Of Bad Road; Hillybilly Surf. (LONDON HA-8082.)

MAYBE the sport of surfing hasn't caught on in Britain as yet, mainly because Mother Nature's beaches around our shores don't really lend themselves to it. But even if the closest to surfing you've ever been is rolling your slacks above your knees and indulging in the good old British sport of paddling, the music should still appeal to you.

Yes, the music style which came about because of the sport craze has really caught on internationally. This will do better than most.

FOUR 🍷🍷🍷🍷

### COZY COLE ORCHESTRA

**DRUM BEAT FOR DANCING FEET:** I Could Have Danced All Night; Dream; You're The Top; I Love Paris; Night And Day; You Do Something To Me; Smoke Gets In Your Eyes; I'll Get By; Begln The Beguine; Once In Love With Amy; Dancing In The Dark; What Is This Thing Called Love. (CORAL LVA 9213.)

ACE drummer Cozy Cole brings in three friends with their drum kits to get that solid beat rolling. They are Gene Krupa, Ray McKinley and Panama Francis. And the resultant beat is certainly most danceable.

I would think that the album was mainly designed for Stereo listening but the monaural version I received is certainly good enough for those who enjoy dancing at home, at parties and such. Good tune selection, too.

THREE 🍷🍷🍷



Album number two from the talented MARY WELLS — it's a beauty.

### HOOTENANNY

**IN LONDON:** Barnyards or Delgarte (ALEX CAMPBELL); End Of Me Old Cigar (REDD SULLIVAN/MARTIN CARTHY); Cruising Round Yarmouth (LOU KILLEN); Girls (M. CARTHY); Little Chance (BOB DAVENPORT); Not Today (R. SULLIVAN); Your Baby 'as Gorn Dahn The Plug 'ole (M. CARTHY); Pleasant And Delightful (L. KILLEN); Baron O'Brackley (NIGEL DENVER); The Leaving Of Liverpool (KILLEN); Friendless Mary (NIGEL DENVER); Wild Rover (L. KILLEN). (DECCA LK 4544.)

HOOTENANNY is upon us. It was spotlighted in the NRM as a huge US craze recently and is currently being tipped to do likewise in Britain.

Folk artist Wally Whyton supervised the session—you may remember him as a prominent member of the Vipers during the Skiffle craze, and more recently for his current work on children's television shows.

The atmosphere is gay and the mood infectious. Each artist demonstrates his talents to warm responses from the friends gathered around. If Hootenanny hits then this album should do likewise.

FOUR 🍷🍷🍷🍷

### ALLAN SHERMAN

**MY SON, THE CELEBRITY:** Ai 'n Yetta; Barry Is The Baby's Name; Horowitz; Get On The Garden Freeway; Mexican Hat Dance; The Bronx Bird Watcher; The Let's Call Up The A.T.&T. And Protest To The President March; Harvey And Sheila; Won't You Come Home Disraeli; No One's Perfect; When I Was A Lad; Me; Shticks Of One And Half A Dozen Of The Other. (WARNER BROTHERS WM 8131.)

I CHUCKLED frequently at Allan Sherman's debut set, "My Son, The Folk Singer", but I roared outright at this follow-up. It's as though the talented amateur has suddenly emerged as the brilliant professional.

Forget his voice and concentrate on the dazzling lyrics. Perhaps some of his cracks are pure American, too pure to mean a lot to the average Briton but the general structure of the album is international in that humour is for everyone.

And this is first class humour, friends, first class all the way. Excuse me while I go and spin the album again, and again.

FIVE 🍷🍷🍷🍷🍷

### VARIOUS STARS

**A GROUP OF GOODIES:** Bobby's Girl (MARCIE BLAINE); Monster Mash (BOBBY 'BORIS' PICKETT); Foot Stompin' (THE FLARES); I Understand (THE G-CLEFS); Easy (THE ALTECS); Asia Minor (KOKOMO); White Silver Sand (BILL BLACK'S COMBO); Goodbye Jimmy Goodbye (KATHY LINDEN); Shout Shout, Knock Yourself Out (ERNE MARESCA); Tuff (ACE CANNON); Magic Moon (THE RAYS); String Of Trumpets (THE TRUMPETERS). (LONDON HA-U 8086.)

A LIVELY package of American hits, not all of which clicked this side of the Atlantic. It should still, however, have a certain amount of mass appeal to the pop public.

Outstanding beat tracks are "Foot Stompin'" and "Shout, Shout" which must be enjoyed by any beat fan.

The set is certainly worth a listen as it makes for good party spinning.

THREE 🍷🍷🍷

### WERNER MULLER ORK.

**HAWAIIAN SWING:** Blue Hawaii; Hawaiian War Chant; The Moon Of Manakoa; Pagan Love Song; Ball Ha'; Hawaiian Eye Theme; Sweet Lullaby; Now Is The Hour; Aloha Oe; On The Beach At Waikiki; My Little Grass Shack; Adventures In Paradise. (DECCA PHASE FOUR STEREO PFS 4022.)

MORE of that lush Phase Four sound again and this time the emphasis is on Hawaiian style music. But the Werner Muller Orchestra add a little something of their own to the familiar melodies.

There's a decided swing about the collection which should prove attractive to most. One thing is certain, however, and that is that the hi-fi bugs will be buying and buying big.

FOUR 🍷🍷🍷🍷



FATS DOMINO has an LP released on London from his old Imperial label—and all except the title song are brand new titles.



LITTLE STEVIE WONDER with two albums on simultaneous release.

## AT THE "TALK OF THE TOWN"— JACKIE MASON

ONE of America's recording comedians opened a season at London's "Talk of the Town" theatre restaurant on Monday of this week.

His name is Jackie Mason, and his recent LP, with the cute title "I'm the Greatest Comedian in the World—Only Nobody Knows It Yet!" (available on Verve), proved a healthy seller. I am delighted to report that he didn't give us his album word for word. Just an occasional glimpse of the situations thereon to bring back happy memories... for audience and performer alike, I would think.

I thoroughly enjoyed his performance, which was smoothly timed but with perhaps too many throw-away gags for the British audience.

Another drawback for any comedian is the vastness of the "Talk of the Town", which doesn't really lend itself to an

act as intimate as the comedian's essentially is.

However, the audience appreciated Mr. Mason's wit, and the laughs came a-plenty... but again the comedian probably didn't get the full impact of this support due to the vast surroundings.

Had the setting been of greater intimacy, I believe that Mr. Mason would have been completely overwhelmed by his reception. I even noticed some of the harder-bitten gentlemen of the press unashamedly belly-laughing during his routines... and that is praise indeed, Mr. Mason, that is praise.

I most certainly recommend a visit to see and hear this artist... and I eagerly look forward to reviewing his latest LP, also from Verve. Don't forget to make a note of his name—and the venue!

JIMMY WATSON.

★ PYE RECORDING ARTISTES ★

Johnnie Sandon The  
and the  
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CHANTS

Direction  
TED ROSS, 6 SOUTHERN STREET, MANCHESTER 3  
DEAnsgate 5601-2



# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| 1 MY BOYFRIEND'S BACK*<br>1 (6) Angels                         | 28 I WANT TO STAY HERE*<br>31 (5) Steve & Eydie               |
| 2 BLUE VELVET*<br>4 (4) Bobby Vinton                           | 29 A WALKIN' MIRACLE<br>40 (2) Essex                          |
| 3 IF I HAD A HAMMER<br>3 (6) Trini Lopez                       | 30 JUDY'S TURN TO CRY*<br>17 (9) Lesley Gore                  |
| 4 HELLO MUDDAH, HELLO FADDUH*<br>2 (6) Allan Sherman           | 31 MAKE THE WORLD GO AWAY*<br>23 (6) Timi Yuro                |
| 5 HEAT WAVE<br>6 (5) Martha & Vandellas                        | 32 WHY DON'T YOU BELIEVE ME*<br>41 (2) Duprees                |
| 6 SURFER GIRL<br>10 (6) Beach Boys                             | 33 PLEASE DON'T TALK TO THE LIFEGUARD*<br>35 (4) Diane Ray    |
| 7 MONKEY TIME*<br>12 (7) Major Lance                           | 34 GREEN, GREEN*<br>29 (9) New Christy Minstrels              |
| 8 THEN HE KISSED ME*<br>16 (4) Crystals                        | 35 WIPEOUT*<br>28 (17) Surfariis                              |
| 9 SALLY GO 'ROUND THE ROSES<br>26 (2) Jaynetts                 | 36 PART TIME LOVE<br>44 (2) Little Johnny Taylor              |
| 10 HEY GIRL*<br>13 (7) Freddie Scott                           | 37 LONELY SURFER*<br>39 (4) Jack Nitzsche                     |
| 11 WONDERFUL! WONDERFUL!<br>20 (3) Tymes                       | 38 (YOU'RE THE) DEVIL IN DISGUISE*<br>25 (10) Elvis Presley   |
| 12 MICKEY'S MONKEY*<br>18 (3) Miracles                         | 39 WHAM!<br>— (1) Lonnie Mack                                 |
| 13 CANDY GIRL*<br>8 (10) 4 Seasons                             | 40 ONLY IN AMERICA<br>50 (2) Jay & The Americans              |
| 14 MOCKINGBIRD<br>7 (9) Inez Foxx                              | 41 HEY THERE LONELY BOY*<br>43 (3) Ruby & Romantics           |
| 15 FINGERTIPS<br>5 (12) Stevie Wonder                          | 42 TREAT MY BABY GOOD<br>— (1) Bobby Darin                    |
| 16 MARTIAN HOP*<br>22 (4) Ran-Dels                             | 43 DESERT PETE<br>36 (4) Kingston Trio                        |
| 17 FRANKIE & JOHNNY*<br>15 (7) Sam Cooke                       | 44 WAIT 'TIL MY BOBBY GETS HOME<br>30 (6) Darlene Love        |
| 18 YOU CAN NEVER STOP ME LOVING YOU<br>21 (5) Johnny Tillotson | 45 IT'S TOO LATE<br>32 (4) Wilson Pickett                     |
| 19 MORE*<br>11 (8) Kai Winding                                 | 46 HELLO HEARTACHE, GOODBYE LOVE*<br>— (1) Little Peggy March |
| 20 THE KIND OF BOY YOU CAN'T FORGET*<br>27 (4) Raindrops       | 47 TRUE LOVE NEVER RUNS SMOOTH<br>34 (7) Gene Pitney          |
| 21 BLOWN IN THE WIND*<br>9 (10) Peter, Paul & Mary             | 48 DROWNIN' MY SORROWS<br>38 (5) Connie Francis               |
| 22 CRY BABY<br>33 (2) Garnatt Mimms & The Enchanters           | 49 MAN'S TEMPTATION<br>— (1) Gene Chandler                    |
| 23 BE MY BABY<br>42 (2) Ronettes                               | 50 STRAIGHTEN UP YOUR HEART*<br>— (1) Barbara Lewis           |
| 24 DANKE SCHOEN<br>19 (7) Wayne Newton                         |   |
| 25 DENISE*<br>14 (9) Randy & Rainbows                          |   |
| 26 PAINTED, TAINTED ROSE*<br>24 (7) Al Martino                 |   |
| 27 LITTLE DEUCE COUPE<br>37 (3) Beach Boys                     |   |

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

DUE TO REASONS BEYOND OUR CONTROL THE TOP TWENTY FIVE YEARS AGO HAS HAD TO BE MISSED THIS WEEK. BUT WE WILL PRINT TWO LISTS IN OUR NEXT EDITION TO BRING THE FEATURE UP TO DATE.



That team of hit-makers, JET HARRIS and TONY MEEHAN, zoom back into the Twenty this week with "Applejack", snugly situated at No. 16... a jump of 33 places.

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include: "Mean Woman Blues"—Roy Orbison; "Bust Out"—Busters; "Fools Rush In"—Rick Nelson; "Two Tickets To Paradise"—Brook Benton; "Donna The Prima Donna"—Dion; "A Love So Fine"—Chiffons; "Confessin'"—Frank Ifield; "September Song"—Jimmy Durante; "That's How It Goes"—George Maharis; "Down The Aisle"—Patti LaBelle and The Blue-belles; "Don't Let It Happen"—The Shirelles.

Recent U.S. hits include: "Don't Think Twice It's All Right"—Peter, Paul and Mary; "Point Panic"—Surfariis; "Red Sails In The Sunset"—Fats Domino; "Ching-A-Ling Baby"—The Rocky Fellers; "Monkey-Shine"—Bill Black; "You Gave My Number To Billy"—Marcie Blaine; "Toys In The Attic"—Jack Jones; "Don't Let Me Go"—Little Esther Phillips; "That Boy Of Mine"—Sherrys; "Strange Feeling"—Billy Stewart; "A Story Untold"—Emotions; "Detroit City No. 2"—Ben Colder; "Hilde Go Seek"—Honeys; "Rock-a-Bye Baby"—Fiestas; "I Can't Stop Crying For You"—Johnnie Ray; "Nobody Can Do The Dog Like I Do"—Sebastian; "Michael"—Steve Alaimo; "You Can't Make Me Doubt My Baby"—Bunker Hill.

Now, the Miracles, Mary Wells, Marvin Gaye; the Marvellettes and Little Stevie Wonder are having 'Live' discs released. And they really are live too! "Please Don't Talk To The Lifeguard" star Diana Ray collapsed from nervous exhaustion.

## BRITAIN'S TOP LP'S

- 1 PLEASE PLEASE ME  
(1) The Beatles (Parlophone)
- 2 SHADOWS GREATEST HITS  
(3) The Shadows (Columbia)
- 3 MEET THE SEARCHERS  
(2) The Searchers (Pye)
- 4 CLIFF'S HIT ALBUM  
(4) Cliff Richard (Columbia)
- 5 WEST SIDE STORY  
(5) Sound Track (CBS)
- 6 KENNY BALL'S GOLDEN HITS  
(15) Kenny Ball (Pye)
- 7 STEPTOE & SON  
(12) Harry H. Corbett & Wilfred Brambell (Pye)
- 8 REMINISCING  
(6) Buddy Holly (Coral)
- 9 I'LL REMEMBER YOU  
(7) Frank Ifield (Columbia)
- 10 CONCERT SINATRA  
(10) Frank Sinatra (Reprise)
- 11 SUMMER HOLIDAY  
(8) Cliff Richard & The Shadows (Columbia)
- 12 HITSVILLE!  
(19) Various Artistes (Pye)
- 13 BILLY  
(11) Billy Fury (Decca)
- 14 IT HAPPENED AT WORLD'S FAIR  
(9) Elvis Presley (R.C.A.-Victor)
- 15 SOUTH PACIFIC  
(14) Sound Track (R.C.A.-Victor)
- 16 PICKWICK  
(13) The Original Cast (Philips)
- 17 BUDDY HOLLY STORY VOL. 1  
(16) Buddy Holly (Coral)
- 18 THIS IS MERSEY BEAT Vol. 1  
(17) Various Artistes (Oriole)
- 19 THE BEST OF RADIO LUXEMBOURG  
(—) Various Artistes (Pye)
- 20 THIS IS HANCOCK  
(—) Tony Hancock (Pye)

## BRITAIN'S TOP EP'S

- 1 TWIST AND SHOUT  
(1) The Beatles (Parlophone)
- 2 HOW DO YOU DO IT?  
(2) Gerry and the Pacemakers (Columbia)
- 3 FRANK IFIELD'S HITS  
(3) Frank Ifield (Columbia)
- 4 DANCE ON WITH THE SHADOWS  
(4) The Shadows (Columbia)
- 5 MORE OF FRANK IFIELD'S HITS  
(8) Frank Ifield (Columbia)
- 6 HITS FROM THE FILM SUMMER HOLIDAY  
(6) Cliff Richard and The Shadows (Columbia)
- 7 TORNADO ROCK  
(11) The Tornados (Decca)
- 8 JET AND TONY  
(5) Jet Harris and Tony Meehan (Decca)
- 9 IN DREAMS  
(10) Roy Orbison (London)
- 10 FACTS OF LIFE FROM STEPTOE & SON  
(9) Wilfred Brambell and Harry H. Corbett (Pye)
- 11 HOLIDAY CARNIVAL  
(7) Cliff Richard (Columbia)
- 12 DEL SHANNON NO. 2  
(17) Del Shannon (London)
- 13 ALL ALONE AM I  
(13) Brenda Lee (Brunswick)
- 14 DECK OF CARDS  
(14) Wink Martindale (London)
- 15 OUT OF THE SHADOWS VOL. 1  
(19) The Shadows (Columbia)
- 16 ON THE AIR  
(12) The Spotnicks (Oriole)
- 17 TRIBUTE TO BUDDY HOLLY  
(20) Mike Berry (H.M.V.)
- 18 I CAN'T STOP LOVING YOU  
(16) Ray Charles (H.M.V.)
- 19 SHADOWS TO THE FORE  
(—) The Shadows (Columbia)
- 20 WEST SIDE STORY VOL. 1  
(—) Broadway Cast (C.B.S.)

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

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

**A**ND there's some pretty fast-risers this week. Buddy moves up to eighteen with his newie "Wishing" — more in the usual run of things for him after such rockers as "Brown Eyed Handsome Man" and "Bo Diddley". This time last year by the way he was having another top twenty hit with "Reminiscing". Brian Poole and the Tremeloes shoot up to thirty-three with their version of the fabulous "Do You Love Me" — this one could even be bigger than their "Twist And Shout". And they're staying off all competitors so far.

Merseyside still holds the big share with "She Loves You" etc., all doing very well. Fast-riser is "Searchin'" by the Hollies. New boy Trini Lopez clicks with his live performance on "If I Had A Hammer". It's good, but we can't help feeling the Peter, Paul and Mary performance was better one year back.

- |  |  |
|--|--|
| 1 SHE LOVES YOU<br>3 (3) The Beatles (Parlophone)                                    | 28 ACAPULCO 1922<br>27 (4) Kenny Ball and His Jazzmen (Pye)              |
| 2 IT'S ALL IN THE GAME<br>4 (4) Cliff Richard (Columbia)                             | 29 WELCOME TO MY WORLD<br>21 (14) Jim Reeves (R.C.A.-Victor)             |
| 3 BAD TO ME<br>1 (7) Billy J. Kramer with the Dakotas (Parlophone)                   | 30 DEVIL IN DISGUISE<br>20 (11) Elvis Presley (R.C.A.-Victor)            |
| 4 I'LL NEVER GET OVER YOU<br>5 (8) Johnny Kidd & The Pirates (H.M.V.)                | 31 THE GOOD LIFE<br>31 (9) Tony Bennett (C.B.S.)                         |
| 5 I'M TELLING YOU NOW<br>2 (6) Freddie & The Dreamers (Columbia)                     | 32 SEARCHIN'<br>38 (3) The Hollies (Parlophone)                          |
| 6 YOU DON'T HAVE TO BE A BABY TO CRY<br>7 (6) The Caravelles (Decca)                 | 33 DO YOU LOVE ME?<br>— (1) Brian Poole and The Tremeloes (Decca)        |
| 7 I WANT TO STAY HERE<br>10 (4) Steve Lawrence/ Eydie Gorme (C.B.S.)                 | 34 FRANKIE AND JOHNNY<br>46 (2) Sam Cooke (Decca)                        |
| 8 WIPE OUT<br>8 (8) The Surfariis (London)   | 35 ATLANTIS<br>25 (13) The Shadows (Columbia)                            |
| 9 JUST LIKE EDDIE<br>9 (6) Heinz (Decca)   | 36 IF I HAD A HAMMER<br>— (1) Trini Lopez (Reprise)                      |
| 10 THEME FROM THE LEGION'S LAST PATROL<br>11 (9) Ken Thorne & His Orchestra (H.M.V.) | 37 STILL<br>40 (3) Ken Dodd (Columbia)                                   |
| 11 DANCE ON<br>14 (5) Kathy Kirby (Decca)  | 38 SURFIN' U.S.A.<br>36 (7) The Beach Boys (Capitol)                     |
| 12 SWEETS FOR MY SWEET<br>6 (12) The Searchers (Pye)                                 | 39 YOU CAN NEVER STOP ME LOVING YOU<br>28 (13) Kenny Lynch (H.M.V.)      |
| 13 STILL<br>17 (4) Karl Denver (Decca)   | 40 BY THE WAY<br>30 (10) The Big Three (Decca)                           |
| 14 IN SUMMER<br>13 (8) Billy Fury (Decca)  | 41 BLUE GIRL<br>43 (6) The Bruisers (Parlophone)                         |
| 15 CONFESSIN'<br>12 (12) Frank Ifield (Columbia)                                     | 42 I WONDER<br>32 (9) Brenda Lee (Brunswick)                             |
| 16 APPLEJACK<br>49 (2) Jet Harris & Tony Meehan (Decca)                              | 43 SO MUCH IN LOVE<br>37 (8) The Tymes (Cameo-Parkway)                   |
| 17 TWIST AND SHOUT<br>15 (11) Brian Poole & The Tremeloes (Decca)                    | 44 IT'S LOVE THAT REALLY COUNTS<br>— (1) The Merseybeats (Fontana)       |
| 18 WISHING<br>35 (2) Buddy Holly (Coral)   | 45 TAKE THESE CHAINS FROM MY HEART<br>34 (18) Ray Charles (H.M.V.)       |
| 19 THE CRUEL SEA<br>18 (10) The Dakotas (Parlophone)                                 | 46 HELLO HEARTACHE GOODBYE LOVE<br>— (1) Little Peggy March (RCA-Victor) |
| 20 DA DOO RON RON<br>16 (13) The Crystals (London)                                   | 47 NO ONE<br>— (1) Ray Charles (H.M.V.)                                  |
| 21 WHISPERING<br>29 (3) The Bachelors (Decca)  | 48 BE MY GIRL<br>48 (3) The Dennisons (Decca)                            |
| 22 COME ON<br>24 (8) The Rolling Stones (Decca)                                      | 49 HELLO MUDDAH, HELLO FADDAH<br>— (1) Allan Sherman (Warner Bros.)      |
| 23 ONLY THE HEARTACHES<br>22 (7) Houston Wells (Parlophone)                          | 50 HELLO LITTLE GIRL<br>— (1) The Fourmost (Parlophone)                  |
| 24 I WANNA STAY HERE<br>23 (4) Miki and Griff (Pye)                                  |  |
| 25 SUKIYAKI<br>19 (12) Kyu Sakamoto (H.M.V.)   |  |
| 26 SURF CITY<br>26 (5) Jan and Dean (Liberty)  |  |
| 27 TWO SILHOUETTES<br>33 (4) Del Shannon (London)                                    |  |

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

2 HIT RECORDS

# STILL

No. 13  
**KARL DENVER**  
DECCA F.11720

No. 37  
**KEN DODD**  
COL. DB 7094

No. 1—TOP RECORD IN U.S.A.

# MY BOYFRIEND'S BACK

by THE ANGELS

MERCURY AMT 1211

KPM MUSIC

ONE PLAY—MUST SELL

# LET'S GET TOGETHER TONIGHT

b/w It's No Game

THE CLASS MATES

DECCA F 11736





A recent shot of GERRY and the PACEMAKERS. (NRM Picture by DEZO HOFFMANN.)

Gerry and the Pacemakers . . . . .

# TOO BUSY FOR RECORDINGS!

Says  
**PETER JONES**

IT'S been a bit quiet on the recording front for Gerry and the Pacemakers — and the main reason is that the effervescent Mr. Marsden and his merry men have been too darned busy to get to the recording studios in London.

But it'll all be happening in the next week or so. A new LP — the group's first — will be out. Plus the new single. In the meantime, the last hit "I Like It" is only now dropping out of the frame — and the EP, containing both hit singles, rides hugely high in the charts.

Gerry has been tackling variety weeks in seaside resorts during the summer, packing 'em in, but last week he spent several hours at the EMI studios with recording manager George Martin.

### SECRECY

There's a veil of secrecy about the actual titles for the new single. A Mitch Murray item was highly touted; then a Gerry (with Les Chadwick) original came through as probable hit potential. Decisions are going on right now . . . .

But the LP WAS finished and wrapped up. It's called "How Do You Like It?" It has fourteen tracks and not one of them has been recorded by Gerry before—a value-for money hit, then.

It's a pretty varied bunch of titles. Included is "Here's Hoping", which is more or less Gerry's signature tune—he usually plays it as the curtains open on stage. Also in is "Pretend". And "A Shot of Rhythm and Blues".

But the thing that has knocked him out most, having studied the finished results, is the George Martin experiment of adding strings on "You'll Never Walk Alone" and "Summertime".

His voice sounding distinctly hoarse from all the recent work, Gerry told me: "Honest, I thought it was fab. I'd never heard us before with a string section. Fab! Just hope the fans'll go for it, that's all."

It has become, we thought, a case of "Gerry-aldo and the Augmented Pacemakers"!

### HOLIDAY

Gerry's had his holiday this year — a week in Dublin and another week boating round the Anglesey area. For the next month or so, it's just one long round of hard work.

Right through to pantomime time. Yes, Gerry and the Pacemakers are now confirmed for "Babes In The Wood" which opens at the Gaiety Theatre, Hanley, from Christmas time to January 4. The production then

moves on for a week at the Gaiety Theatre, Ipswich, and the last week of the run is at the Odeon, Cheltenham.

With two number-one hits to his credit already, Gerry is naturally keeping his fingers crossed for a hat-trick with his new single. Chances are he'll make it in double-quick time. After all, the Beatles have now replaced Billy J. Kramer at the top—and the initial burst of "She Loves Me" will be over by the time Gerry's newie arrives on the scene.

Must be quite a job for Brian Epstein, manager and "gov'nor" of all three groups, deciding precisely when is the right moment to hit the market with the new ones.

Now here's an important footnote for all Gerry fans. The smiler-in-chief celebrates his 21st birthday on Tuesday, September 24. No doubt, he'll be inundated with cards, presents and the like.

And here's an even more important footnote for all Gerry fans. Please don't inundate the New Record Mirror offices with cards, presents and the like for him!

We haven't yet recovered from Paul McCartney's "coming of age".

## The Blackpool Scene By MARTY WILDE

MARTY here, all lit up.

Yes, the illuminations have been turned on in Blackpool. They really are fantastic. I drove all the way round and saw some amazing scenes—Walt Disney characters, rocket ships, Russian and American astronauts—all sorts of things on a modern international kick. Believe me, it's worth a trip to Blackpool just to catch those lights.

I caught the Beatles' act on Sunday night, and so did a lot of mates. In the back of the theatre, in the dark, I recognised Bruce Welch, Eden Kane and my own Wildcats.

The Beatles put on a fabulous show. They've got one really great advantage over many recording stars. They manage to make their numbers on the stage have exactly the same sound as their records. They went down a storm.

Funny thing, a lot of the audience—all under 25—started rushing out before the end of the last number, "Twist And Shout." When I got outside, I saw the reason; thousands of girls were running to the stage door to try to see the Beatles in case they made a quick getaway.

Also on the bill were Gerry and the Pacemakers, but I'm sorry to say I missed them. I did get there in time to hear Chas McDevitt and his wife, Shirley Douglas, though, and they certainly brought back memories. When I was a young

semi-pro., and was in a talent competition in London, up against Chas and Nancy Wiskey. They won—with "Freight Train." My group (which had two beat-up guitars, a Salvation Army drum kit and a tea-chest bass) came second, and we were well pleased with ourselves.

Chas and Shirley now have a very nice and friendly act, and they went down very well. Chas is a bit like Frederik, of Nina and Frederik. I reckon that if Chas finds the right number he could easily have a hit record.

Next week we have our big charity show, with Cliff and the Shadows, Karl Denver, Eden Kane and myself and the Wildcats. It runs from 12 midnight to 3 a.m. I've no idea what kind of audience it's going to be, but I've got a hunch they are unlikely to be ravers. Never mind, I'll make up for that; I'm going to put on a raving show for them. If I die the death, it'll be just too bad—I'm going to enjoy myself!

My last tip for the top five was Heinz with "Just Like Eddie," and it looks as though it's going to make it. My tip this week is for Jet and Tony with "Applejack." Most other groups (the Shadows are an honourable exception) tend to stick to the tried and true stuff on records, but Jet and Tony are never afraid to experiment with a new style. This time it's the use of an acoustic guitar. I think their adventurousness is going to pay off. Jet and Tony will be around a long, long time.

I was sickened to read that 'bunk by Denis A. Powis in last week's NRM letters column. He said that the Everly Brothers have not been making the charts because they got married. That's idiotic.

### A FEW

I've been a fan of the Everlys for some years, and it is obvious to me that their records haven't been making the charts because they have not been up to top commercial standard. That's all there is to it. You used to be able to rely on the Everlys—like Elvis in his early days—turning out two good numbers per disc. One side might be great, but the other would still be good. Sometimes the pluggers over here would reverse the American decision and make the U.S. "B" side the British "A" side. These days the Everlys have not been so lucky with their material.

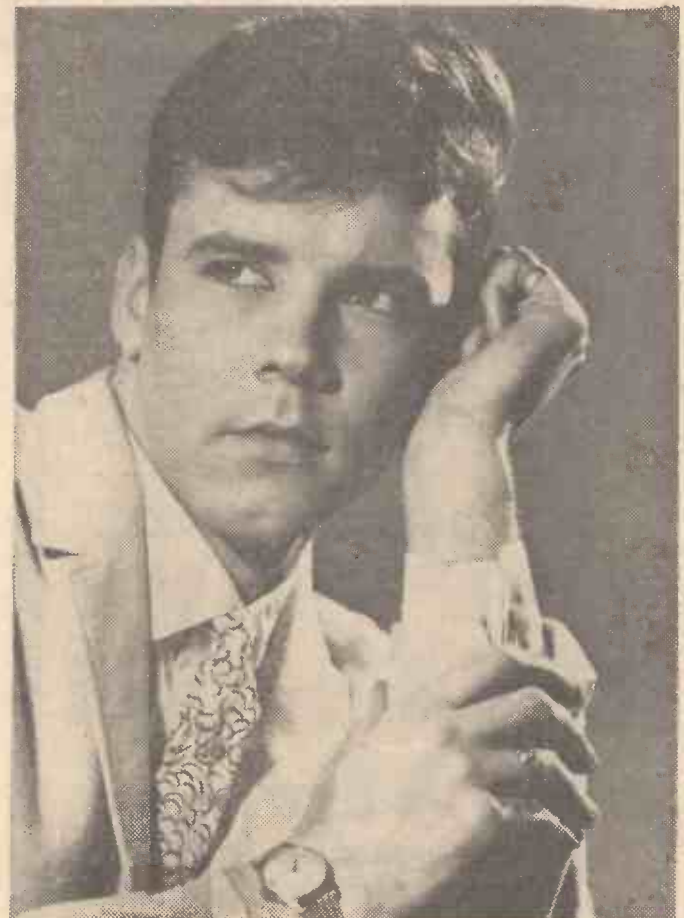
Eddie Gorme and Steve Lawrence are both married (to each other) and they are doing all right. Bobby Vee is going to get married. So what? If he continues to make good records, they'll sell. If he doesn't, they won't.

I've had this marriage nonsense thrown at me many times and it's time somebody sorted out people with views like Denis A. Powis.

I ran into a friendly Scot called Archie on the South Pier, and he was kind enough to ask about my next record. Well, my manager has decided to scrap the recent recording of "Save Your Love For Me" and I'm doing another couple of numbers as soon as I get back to London in the first week of October. We're keeping quiet about the titles at present.

That ends my light-hearted and, I hope, illuminating report for this week.

Marty.



MARTY WILDE continues his lively reporting from Blackpool. (NRM Picture by DEZO HOFFMANN.)

## The 'Compact' Popster ALAN DREW

BY  
**LANGLEY JOHNSON**

WROTE the New Record Mirror Disc Jury about "Always The Only One": "Don't be surprised to see it in the charts". They dug the singing of one Alan Drew; combined with the orchestral backing of the ever-excellent Johnnie Spence.

If it does register in the charts, it'll cause a few surprises in the career of one Basil Moss.

For Basil IS Alan Drew. He was Basil M. long before he became "Alan Drew" in the long-running, ten-million-viewed BBC TV series "Compact".

The character he played became better known than his own name. So, from now on, he's Alan Drew, in this story and elsewhere—and that goes on even if "Compact" comes off the small screen.

### AMIALE

Alan is an extremely amiable sort of actor-turned-singer, with the sort of looks that sets heads a-turning. He comes from a family of actors—his father, Basil Moss, had a Hollywood film contract in his pocket when he was killed in a car smash two weeks after Basil Jr. and his twin sister were born.

Alan has written quite a lot of songs, though only recently has he taken it particularly seriously. At school in Hammersmith, he appeared in school plays, also writing for revues. And he learned to play trumpet and piano.

"I joined the Royal Marines after leaving school", he said. "Had a bit of time in Hong Kong, then thought hard about this acting business. My mother and my stepfather tried to talk me out of it and I agreed . . . for a time. I joined a cosmetic firm for three months precisely. Then I went to the Royal Academy of Dramatic Art."

Rep. followed. Then the Tony Newley film "Jazz Boat," about which Alan says little! Then telly series including "Deadline Midnight" and "Emergency Ward 10."

In "Ward 10," Alan played the part of a person going blind. He was released to tackle a couple of plays in the West End—the idea being that he'd go back into the series later to undergo the operation.

But he actually broke his leg playing Rugby football. So he went for his audition as a blind man who'd also broken a leg.

"They were very good. They wrote it in that I'd fallen down some stairs, so I was able to appear on crutches, get my 'operation'—

and after that I did my 'Compact' audition on crutches, too!"

Since January, 1963, Alan has been in "Compact." Recent developments had him making a record, and through that Columbia put out the song and the singer on a commercial basis.

It strikes me as a pretty shrewd move to get Alan Drew on record for the benefit of his mass of fans. And I'll line up with the usually-right NRM Disc Jury and say: "Don't be surprised to see him in the charts."

# Kenny Lynch

HEY GIRL!

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