

Record Mirror

The New Shadow!
Exclusive colour
picture of full new
line-up see page 7



No. 141

WEEK-ENDING NOVEMBER 23, 1963

EVERY THURSDAY

PRICE 6d.

Registered at the G.P.O.
as a newspaper

IT'S ELVIS IN ACAPULCO



THERE are five leading players in "Fun in Acapulco." Including Elvis Presley. And all five of them have had to learn the English language before making the grade in Hollywood. Including, in a sense, Elvis Presley!

For El's accent has changed almost abruptly. The Mississippi-born, Tennessee-schooled top popster has now lost all but the faintest traces of his Southern tones—and it's a change spotlighted in this new production which opens in

Britain early next month (with general release on December 22).

Time was when no journalist would attempt to quote Elvis without crashing into dialogue like "Yuh know what ah mean . . ." and so on. But now El speaks a sort of standard American, easy to understand and a long way from the bumbling, mumbling speech he used to produce.

And because of this change, Elvis has found it easier to sing in foreign languages. In "Fun In

Acapulco," for instance, he manages to sing "Guadalajara" in Spanish that even a Costa Bravan could understand.

Anyway, Elvis's co-stars had it much tougher on the dialogue business. Ursula Andress—who was in "Dr. No"—is Swiss-born and was dropped by a Hollywood studio seven years ago because she didn't speak English. Elsa Cardenas (pictured with El above) is from Mexico.

INSIDE TODAY

P.3 DUANE EDDY

P.5 RICK NELSON

P.12 KATHY KIRBY

NEXT WEEK • BEATLES INTERVIEW • BOBBY RYDELL

YOUR PAGE . . . send us your letters, your views, and your photographs

Now, what's in store — for 1964

AS the present year draws to a close I look forward to perhaps the most interesting year yet in pop music. No one can deny the fantastic impact of the Liverpool sound but how long can it be expected to last? A look at the statistics show that only the original and colourful artists have broken through.

The Beatles of course started it, followed by Gerry, Billy J., Freddie, the Searchers, and the London group Brian Poole and The Tremeloes. But how long is it since a new group first hit the top spot? Surely the above groups are the only ones. They have now enjoyed at least six months of success.

Has the Liverpool talent now dried up? True there have been chart stabs by others, apart from the above-mentioned, but nothing of lasting impact. Now is the testing time. The big beat stars have had



several major hits but so did many solo stars before them who are now missing from the charts.

So when the Liverpool sound finally fades what can we expect to take its place? We'll find that out in 1964. Neill Black, 1 Queensway, Lambeg, Lisburn, Northern Ireland.

LP WINNER

Roulettes

Due to a mistake we printed erroneous titles to the new disc by the Roulettes, Adam Faith's backing group. The correct titles of the single are "Soon You'll Be Leaving Me" backed by "Tell Tale Tit."

GERRY AND THE PACEMAKERS are discussed in this week's lead letters.

ROLLING STONES

IN answer to last week's letter about the Rolling Stones, I think that the Rolling Stones should be compared with Little Richard and Bo Diddley, because when did Little Richard last have a record in the top ten? It's only since Bo Diddley has visited this country that his records have gone into the charts. "Don't Throw Stones At The Rolling Stones." — Michael Brown, 126 Pine Gardens, Eastcote, Ruislip, Middlesex.

ELVIS

BY pop singing standards Elvis is an old man. And no one could have

reached 29 and still keep on top, like Elvis. And to his REAL fans, and I mean REAL fans he will always be top. His real fans will see to it that all his records reach the top 20, and as for the other so-called fans he is better off without them. Now perhaps he can get married and have the family he longs for — Mrs. M. Beaumont, 84 St. Paul Street, London N.1. EP Winner.

I REALLY loved your 'new look' for my favourite record paper. I didn't think it could be any better but you've proved me wrong. PAULINE DOWNIE, 135 Moredun Park Gardens, Gilmerton, Edinburgh, 9, Scotland.

ALWAYS WANTED, recent LP records. Classical, Sound Tracks, Shows, Jazz, any quantity bought. Send list "The Record Exchange", 46 South Clerk St., Edinburgh.

ASPIRING VOCALISTS required for Coaching/Management/Recordings. — Chiswick 4895.

CHARLIE CHESTER CLUB. Girls 18/21 wanted urgently as penpals for servicemen. — Josie Veen, 72 Clarence Avenue, Clapham Park, London, S.W.4.

CHUCK BERRY APPRECIATION SOCIETY, 5 Eaton Place, Belgravia, London, S.W.1. 5/- membership. Monthly newsletters, photographs, etc.

BEATLES PHOTOS IN COLOUR, individual or in group framed 6 in. x 8 in. 7/6 P.O. to Platt, 59 Palace Gardens Terrace, London, W.8

FOR PENFRIENDS anywhere in the world, any age, write for free details to ITCM, Grindley Hall, Chorlton, Manchester 21.

HAVE YOUR SONG . . . VOICE . . . GROUP RECORDED. We require talent to go on records. Zodiac Studios, 19 Gerrard Street, W.1. GER 8806.

LITTLE RICHARD — Official Fan Club — photos, news-sheets—send 7/6d. to Rowland Hill, 12 Millard House, Roehampton, S.W.15.

LYRICS WANTED. All kinds, by Music Publishing House, 11 St. Albans Avenue, London, W.4.

MARY BLAIR BUREAU. Introductions everywhere. Details free. 52 Ship St., Brighton.

PENFRIENDS, home and abroad. S.A.E. for details: European Friendship Society, Burnley.

Record Mirror

EVERY THURSDAY

Editor: JIMMY WATSON

Assistant to the Editor: NORMAN JOPLING

Features: PETER JONES

Advertising and Circulation: ROY BURDEN

116 Shaftesbury Avenue, London W.1.

Telephones GERrard 7460, 3785, 5960

WHAT YOU THOUGHT -FOR AND AGAINST!

CONGRATULATIONS on your new-styled Record Mirror. In my mind it is now the most advanced of the four musical weeklies. But how about a top 100 chart? A. READER, 27 Farrar Lane, Adel, Leeds, 16. (name and address supplied)

THANKS for the fab colour picture of the Beatles. This is the first copy I have bought and I used to pass it by as just another record paper. J. PAINTER, 21 St. Aubyns Road, Fishergate, Sussex.

AS a record fan who is sick, tired and weary of the same format in his papers I salute your progressive action. M. ROWLAND, 52 Laira Street, Warrington, Lancs.

WE view the change with distaste. The ghoulish picture of Billy Fury really sends us — to buy other papers. The print is harder to read though the quality of the black and white pictures is better. There isn't so much 'chat' about the charts which are spread over a page and a bit instead of being compact on one page. Altogether there are more Ads., therefore less writing space, and to cap it all the 'name plate' looks like a menial national newspaper, while the whole paper looks even more like a menial magazine.

In short let's have the former NEW RECORD MIRROR. 14 DISAPPOINTED READERS. (names supplied)

SMALL ADVERTISEMENTS

RECORDS BOUGHT, 45s, EPs, LPs.—Fowler, 264 Vauxhall Bridge Road, S.W.1. (Callers only.)

RECORDS from 3/- each through Record Collectors' Club, Lyndum House, Petersfield.—S.A.E. Details.

RHYTHM & BLUES GAZETTE 2/6d. USA LP Catalogue, 272 pages 5/-. Either from Lyndum House, Petersfield.

ROLLING STONES FAN CLUB. S.A.E., Annabelle Smith, Radnor House, 93-97 Regent Street, London, W.1.

SOCIAL INTRODUCTIONS. All ages, everywhere. Since 1954. Friendship/Marriage. Jean's Bureau, 87 Terrace, Torquay.

THE SWINGING BLUE JEANS' FAN CLUB. S.A.E. Jim Ireland, Mardi-Gras Club (NRM), Mount Pleasant, Liverpool, 3.

TOP MANAGEMENT REQUIRE IMMEDIATELY Musicians for R & B group. Recording contract and professional engagements available for selected group. Auditions London, Box 119, NRM, 116 Shaftesbury Avenue, W.1.

VICKI ROWE AND THE LADYBIRDS OFFICIAL FAN CLUB. S.A.E. for details to 83 Baldwin Webb Avenue, Donnington, Shropshire.

CUT HERE
RHYTHM & BLUES RECORD SESSION **SCENE** EVERY MONDAY

41 GT. WINDMILL ST. (ENTRANCE IN HAM YARD)

Listen or Dance to Records by:—

Bo Diddley, Chuck Berry, Jimmy Reed, John Lee Hooker, Howlin' Wolf, Muddy Waters, Fats Domino, Jerry Lee Lewis, Carl Perkins, Larry Williams, The Coasters, and many other R & B artistes.

This ticket admits 1 or 2 persons at 2/6 each and is valid any Monday.

A Unanimous Hit! (On "Juke Box Jury" and all other programmes)

GLAD ALL OVER

by

THE

DAVE CLARK FIVE

ON COLUMBIA DB 7154

Ivy Music Ltd., 10 Denmark Street,

London, W.C.2.

KEEP
R&B
INI

FOR the past two years I have been a regular reader of the NRM mainly for the articles on R & B, and a year ago the NRM was the ONLY paper dealing with R & B. The introduction of colour is a great step forward, but please keep up the



production of R & B articles. MARTIN H. ACKROYD, 139 Reservoir Road, Selly Oak, Birmingham, 29.

Editors note—we shall be keeping up our balance of features just as before—with JUST AS MUCH on R & B . . .

I'M a Dean Martin fan and I'll tell you why. Although he isn't a "perfect" singer like Sinatra it's the little catches in his voice, his sighs, moans, and indrawn breath all at the right moment, that create the right atmosphere on his discs giving the listener an insider view.

Sinatra's too perfect technique makes him devoid of character, and I feel, it's about time someone spoke up for "Dino." MRS. T. CROWLEY, 111 Goodinge Road, Holloway, London, N.7.



Moulded in Polystyrene with Gold Coloured Pin. Available in Four Colours. Red, Blue, White and Black. ONLY 2s. 6d. each. Send P.O. and S.A.E. to POP-PINS, 27-29 Whitfield Street, London, W.1.

Don't forget to specify colour unless ordering all Four.

Trade inquiries invited.

Britain's Brightest Twist & Teen Package

THE BARRIE JAMES SHOW
with Gary & Lee
Tania Day
The Strangers
Southampton 20795

MARTIN YALE AGENCY
30a St. Peter's Ave.,
Cleethorpes

Representing:—

CARTER-LEWIS
KEITH KELLY
HOUSTON WELLS
and the MARKSMEN
THE SOUND OF
THE ECHOES
with PAUL KEENE
JAMIE LEE and the
ATLANTICS
RICKY WILSON and
the YOUNG ONES
ERIC LEE and the
4 ACES
The SHELL CARSON
COMBO

and many other attractions
for stage and ballrooms.

Duane Eddy has problems with the Musicians' Union and his records

THE 'TWANGY GUITAR' MAN HITS TOWN

"I GUESS it's harder making an instrumental disc than a vocal" said Duane Eddy in his plush hotel in Mayfair. He was resting a while with his wife, and his group the Rebels. And sorting out some of the trouble between his group and the Musicians' Union who are objecting to his group playing here.



DUANE EDDY and BERT WEEDON—Meeting of two of the greatest pop guitarists in the world. "You play better than me" says Duane to Bert!

Talking about records, I asked Duane about his surprise single "Guitar'd and Feathered," issued here by RCA, and a track from one of his L.P.'s

"Well, I don't know why they issued it. There's a new single coming out in the States in a couple of weeks and I wish they'd left it until then. I thought "Guitar'd" was o.k. for a L.P. but not for a single."

Duane has been over here once before, with Bobby Darin some three years back, but in the States he doesn't do as much touring as some artistes. They say he dislikes touring.

'Untrue'

"That's untrue," he answered. "What I don't like are the miles upon miles of travel. It begins to get me down after a while. So I don't do as much touring as some people. But I DO like touring. Especially over here, in Britain."

About recording?
"Trouble is that every other member of the group

has to be perfect when it's an instrumental. With a vocal the backing is just the backing. But with an instrumental, everything must fall into place and each instrument on my discs is just as important and prominent as my lead guitar."

Also with Duane were two more ace guitarists. Bert Weedon, and Al Casey, who is playing Bass with the Rebels. Al had a big U.S. hit, and a minor British one with "Surfin' Hootenanny" a couple of months ago.

It was interesting to hear Bert and Duane talk. They were discussing guitar—they both use Guild guitars. The firm have just made a

special model for Bert, called appropriately enough "The Bert Weedon." This guitar is now being manufactured commercially in the States, and Bert reckons it's the best guitar in the world. New features include double cutaway body, and a block of wood inside the frame to prevent string vibration with the magnets. And a more delicate neck.

Better player

"I think I'll stick to my guitar" said Duane — who had just tried Bert's. Mine's easier to play—and Bert is a better player than I am!

If anyone wants to learn to play the guitar they'd do better to try mine, not Bert's!"

Duane was talking a lot about the style of his playing. But he doesn't reckon that he'll basically change his guitar style "Unless I make a huge hit with a different style—then I might do a few follow-ups. But otherwise I'll stick to the same routine."

Duane also added he didn't intend to do any vocals either on disc or stage.

But who needs vocals when you can enjoy his fantastic guitar sound!

NORMAN JOPLING



Duane Eddy pictured on arrival at London Airport with his wife.

MAX BYGRAVES

Jinglin' bells

F 11773 45 rpm

MEMPHIS TENNESSEE

Dave Berry & The Cruisers

F 11734 45 rpm

PETER JAY & THE JAYWALKERS

Kansas City

F 11757 45 rpm



KARL DENVER Still

F 11720 45 rpm

Theme from
A NEW KIND
OF LOVE
Frank Chacksfield

F 11755 45 rpm

DECCA

The Decca Record Company Ltd
Decca House Albert Embankment London SE1

SCOTS BEAT

by BILLY GRAINGER

TOMMY TROUSDALE and His Sundowners have made a record for the Galeon label. The title of the 'A' side is "Bill Bailey," but this time it's dressed up Chuck Berry style. A release date has yet to be decided. Tommy's group, who hail from Ayrshire make their first major appearance in the West of Scotland at the Lennoxbank Sunday Club, Balloch, on December 8. Owen Goodwin who represents the group announced this week that he has given up the management of another top group the Chariots.

One of the best younger groups that I've come across recently is the Kwintones from the East Kilbride area. I had heard so much about them that I decided to go to the Glasgow Locarno to hear them for myself. Unfortunately something went

wrong with the public address system, but the sax, guitars and drums created such a sound that it proved just how good these young lads are at their instruments. The female vocalist, whom I didn't hear, looked very attractive, and if her voice is as good as her looks, then she'll go places.

In answer to many requests I'm doing a survey of groups in Scotland, from the North to the Borders. This will be published as soon as my information is complete.

Dean Ford and the Gaylords top this month's popularity Poll in the Lennoxbank News. Sixteen-year-old Jimmy Semple who until quite recently sang with the Kimbos is now with

the Andy Ross orchestra in the Raith Ballroom, Kirkcaldy. Jimmy and the Kimbos were one of the first groups to appear on Scottish Television's "One O'Clock Gang" Jimmy's first engagement was at the age of ten. Last Saturday the Fabulous Falcons backed Kathy Kirby at Hawick Town Hall.

I wish to thank the writer of the letter who signs himself "A mourner for Scottish Music" and goes to great lengths to tell me of the Scottish groups who have made good. Of course I know the history of the Bobby Patrick Big Six (who, as you say, are backing Emile Ford), and of Barry St. John, but I ask you how many groups are at the moment going to give up, lock, stock, and barrel and get tossed around from agent to agent in London?



Johnny and the Copycats, one of Scotland's leading beat groups.

THE YEAR OF THE BEATLE FANTASTIC RECORD SALES

MONDAY was "B" (for Beatles) Day at EMI House. Company Chairman, Sir Joseph Lockwood, hosted a party as a tribute to the fantastic career of the Liverpool foursome.

In his opening remarks he stated that the Beatles had sold over three million records during the year, comprising LP's, EP's and singles. "They have created a disc success without parallel in these twelve months," he continued.



GENE PITNEY—Currently in England, and with a big U.S. hit in "24 Hours From Tulsa." Gene went down VERY well on a recent "Ready-Steady-Go."

The boys were presented with Silver Discs to mark the sales of over 250,000 copies of each of their two LP's. In fact their second album, "With the Beatles," has achieved this fantastic sale before it is even available to the public.

Advance

Their fifth single, released on November 29, had advance orders of 504,000 copies on the day it was announced to the trade. On the following day it passed the 700,000 mark.

"Twist and Shout" their biggest-selling EP has already topped 650,000 sales which must be close to a record.

Beatlemania

There were touches of Beatlemania at the reception when the waitresses, hardened pressmen, and normally aloof disc-jockeys, crowded round the Beatles for autographs.

A fantastic year indeed.



Record Mirror picture by Dezo Hoffman.



PETER JAY—POLICE ESCORT BEATLES FOOD!

HI, there!

It's always been hard enough to fight your way into the Beatles' dressing-room but it's harder than ever now. You just can't open the door. Reason: the boys have bought a Scalextric model racing track for miniature cars—and they run races all through their spare moments.

Now it so happens that we've got a similar kit down in Great Yarmouth, where we Jaywalkers come from—and we're having it sent up so that we can put the two tracks together and challenge the fantastic foursome to real competitive races.

The tour? More hectic than ever. At East Ham, the Beatles were hungry, which isn't surprising, and they sent out for some food. We watched from the windows—and saw the astonishing sight of their grub being marched across the road along with a full police escort!

Birmingham was the place where the boys donned helmets and police capes. Looked a gag but they say how much they appreciate the way the police are handling things on this tour. The co-operation is much appreciated.

Incidentally, the Beatles are still being inundated with jelly-babies on stage, but now the fans are also throwing boxes of chocolates. These can HURT if thrown with accuracy...

Oh, yes—we've also had the 'flu bug going the rounds. Paul McCartney started it off. Then Ricky Brook, of the Brook Brothers, caught it. It meant missing three shows — and brother Geoff went on and did a solo spot along with the R and B quartet.

The Beatles now travel in their own car to avoid fan problems. So... they missed a huge conglomeration of pop artistes at the Blue Boar refreshment house on the motorway north. Jaywalkers, Kestrels, Vernons' Girls, Bill Fury, Bruvvers, Wildcats, Craig Douglas—a real autograph-hunters' paradise.

Just a couple of other notes about the touring company. We're teaching the Vernons' Girls various instruments—I'm helping Jean with her drum lessons. And two of the Jaywalkers (Mac Macintyre and Pete Miller) were in dead trouble at Ply-

Heinz boost abroad

NOW that he is firmly established as a top popster in Britain, plans are afoot to boost Heinz as an international star.

His latest from Decca, "Country Boy," will be released in Sweden, Norway and Denmark, during December. Tours of these countries are being lined up.

Heinz will spend eleven days in Sweden, commencing December 27. During this period he will perform on three local television shows. In April he tours Norway and Denmark.

Television

On the home front he is scheduled for "Thank Your Lucky Stars" (November 30), "Beat On The Border" (December 4) and Ulster's "Preview" on December 11. He has been added to 5 more dates on the Helen Shapiro/Bobby Rydell tour—Romford, November 26, Kingston, November 27, Dublin, November 28 (Heinz's first Irish trip) Belfast, November 29, and Luton, December 6.

His second E.P. "Live It Up" will be released on December 9, three days after the film of the same name opens at the New Victoria Cinema in London.

'FAB' FOB BROOCH!

containing 12 photographs of

THE BEATLES

only **4/6** (Inc. Post)

*Be with it!
order now!*

POST THIS COUPON TODAY WITH A POSTAL ORDER TO
GIROSIGN LTD., DEPT, "A" 86-88 WARDOUR ST. LONDON W.1.

NAME (block letters)

Address (block letters)

----- No personal callers -----

<p>BRENDA LEE</p> <p>Sweet impossible you c/w The grass is greener 05896 45 rpm</p>	<p>RICK NELSON</p> <p>Fools rush in 05895 45 rpm</p>
<p>BURL IVES</p> <p>Singin' easy</p> <p>STA 8554 LAT 8554 12" stereo or mono LP</p>	<p>BING CROSBY</p> <p>Merry Christmas</p> <p>LAT 8556 12" mono LP</p>

Brunswick
Brunswick Ltd branch of
The Decca Record Company Ltd Decca House Albert Embankment London SE 1

TOP POP
TOP JAZZ
TOP FOLK
TOP C & W
TOP FOREIGN

ALL AT LONDON'S TOP RECORD STORE
Open Daily Until 6 p.m.

ZODIAC RECORDS
19 GERRARD STREET, W.1.
Gerrard 8806

Ask for details of our Tape-to-Disc and Recording Studio Facilities.

IT'S THE BIG COMEBACK OF THE YEAR — A BRITISH BREAKTHROUGH

RICK NELSON SET TO HIT TOP HERE

FOR many years the biggest changes in the career of Ricky Nelson were the dropping of the 'Y' from his christian name, and a change of record company. Record-wise he didn't change. From "I'm Walkin'" to "String Along" all of his discs, with the exception of the occasional slow ballad, followed the same format. It was a good and successful format, but it wore stale when his discs began to be almost indistinguishable. Then came "Fools Rush In" which was DIFFERENT.

Everybody dismissed it. Said he shouldn't have done it. It made the top twenty. It proved his biggest hit for several years. It's a number that has been recorded many times before, including recent versions by artists such as Brook Benton. Now that Rick has actually made the changes it could well mean a new era of popularity for the top pin-up boy in the States.

Many hits

Although he's notched up a long series of hits here (look at our top twenty five years ago — "Poor Little Fool" was his first here) Rick never achieved the personal popularity that he has in the States.

But all this can be changed. In the States, one of the chief reasons for his popularity is a T.V. series called "The Adventures of Ozzie

by
**WESLEY
LAINE**

and Harriet." This is a series on Rick's real family — Ozzie and Harriet being his father and mother. The pair have been in show business in the States for many years and originally began in radio. The T.V. series started in 1952, and from then on the personal popularity of the family series shot up even more.

And now in Britain comes the news that "The Adventures of Ozzie and Harriet" may be screened nationally here. It is already being shown in many places, but national showing is lacking. It could be the one thing to give Rick the chance he needs. And of course there's

always the thought that should his popularity increase he would actually set foot in this country.

It is strange that the two top U.S. stars have not come here.

If he does hit it big with another string of hits, and does achieve the popularity that he has in the States we can only hope that an incident that happened in Atlantic City won't be repeated here. It was at Steel Pier when Rick was driving away from the customary hordes of girls, when several of them threw themselves in front of his slow-moving car and yelled "Please run over us Ricky, please hit us." The incident totally unnerved Rick, who loves driving, and always drives his own car.

The two girls were all



Rick Nelson looks like breaking through.

right, but only just. Ricky himself has escaped death twice — closely. When he was two-and-a-bit he suffered an agonising asthma attack and luckily his brother David fetched his father in time. Artificial respiration saved his life.

The other time was when Rick and a friend were driving anonymously in a "suicide race" (the object is to destroy the car you are driving by smashing it

against the other car), when Rick's car burst into flames with him trapped inside. He was pulled out just in time.

Let's just hope that nothing like that happens again. For one thing, he's happily married and his lovely wife is expecting their first child.

Let's just hope that everyone rushes in to listen and look a bit more closely at Rick Nelson, and make him a little bit better known here too.

**THE L.P.
MILLION
SELLER**

IT'S DONE IT!

Reached a million sales!

"South Pacific," the most consistent long-player in British recording history topped the Gold Disc figure just a few days ago.

And the remarkable thing is that it's still selling strongly. It was in April 1958 when the film album was released, starring Mitzi Gaynor, Rossano Brazzi and John Kerr.

It leapt straight into the LP charts, and apart from a few weeks out has stayed there ever since. The film itself ran at the Dominion Cinema, Tottenham Court Road, from April 1958 for four-and-a-half years, doing enormous business. It showed 2,551 performances and took over £2 million at the box office. Now, it's doing strongly on the rounds of the provinces.

No other sound-track recording has come anywhere near the sales of the Rodgers and Hammerstein score, which has been equally big all over the world, with RCA-Victor coping the lot.

The most fantastic seller of 'em all . . .

The Record Mirror pays tribute to all who accomplished this remarkable achievement.

NEW! FOR MEN WHO ARE RIGHT WITH SHOE FASHION

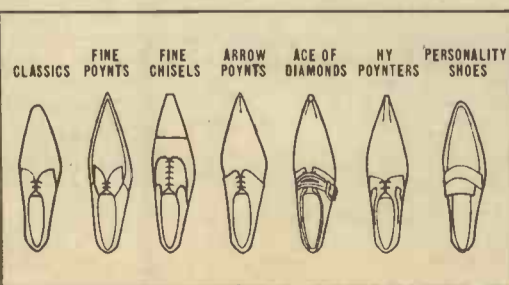
See the latest shoe styles
on the revolving
Denson Style Selector
at the

DENSON
Fashion Shoe Centre

—AND CHOOSE THE STYLE THAT'S RIGHT FOR YOU

Denson shoes are flexible lasted in supple leather. They are available in black, brown and all the latest shaded colours, as well as in soft rich suede. There are also styles with ripple soles. 49/11 to 63/-.

Send today for a free copy of the Autumn Brochure showing all the latest Denson styles to: D. Senker & Son Ltd., Dept. R.M.2, Kingsland Road, London E.2.



DENSON-LEADERS OF FASHION IN SHOES FOR MEN

The new SHADOWS

PRESENTING the new line Shadows. It now looks like they are going to settle down in this several weeks of upheaval. Bruce is regaining his health and now remain with the group.

During the past twelve months there has been a steady, if under-publicised, bid to take over clubland. Trad has been gently eased aside by the vigorous R & B groups

It's been a quiet revolution

by **NORMAN JOPLING**

LET'S get one thing straight. Rhythm and Blues HAS taken over from Trad. Whether you like R & B or not or whether you feel Trad is trumps, it is generally admitted that R & B has moved into the club scene.

I wouldn't say R and B 'killed' Trad. Trad was already dead, or dying, long before the public realised they had something with which to replace it.

But let's look, not at how R and B actually took over, but how this once-obscure musical form managed to become the most predominant form of 'better pop music'.

BLUESY FOLK

In Britain it all started with Alexis Korner. He was playing with his group at The Roundhouse Club in London's Soho around '57 and '58. Their music was a form of bluesy folk, and their success was steady and moderate. The Muddy Waters blues package visited Britain in '58, and their show greatly influenced the British team.

The man who was impressed more than anyone was a harmonica player cum-gravelly vocalist by the name of Cyril Davis. The group changed their style and started playing at the Ealing Jazz Club, where for several years they built up a large following. Eventually, as Trad began to cool off, the group was presented at the Marquee club in London's Oxford Street.

Their fantastic success is now almost legendary. The phenomenal "Thursday's At The Marquee" became a 'must' for everyone interested in the latest musical craze.

That was in May '62. In March '63 the Korner group split, and Cyril Davis played there alone with his own group, while Alexis moved to the Flamingo. Since then, Alexis, basically the founder of the R and B craze has been almost forgotten, and Cyril is still playing at the Marquee, with a twice changed group, and still the same amount of success.

RAW R & B

About the time when the Marquee bands changed, some more big developments happened to the R and B scene. The Craw-Daddy club at Richmond began to feature a group called the Rolling Stones, in those days a raw R and B team which virtually shook everyone who heard them.

The club has since moved, but it now features another group, the Yardbirds who look set to follow in the Rolling Stones' footsteps. The Stones though, moved into

the big money bracket after a recording contract gained through a feature in the New Record Mirror, and gradually became lost to the R and B field.

In the heart of the West End, "The Scene" club opened for the sole purpose of entertaining R and B fans with the best music and records possible. It is still going strong, with names such as Bo Diddley, Muddy Waters, and Sonny Boy Williamson appearing there, apart from homegrown groups like the Rolling Stones, and Georgie Fame.

Now of course, there just aren't enough R and B bands, good bad or indifferent to cater for all the clubs which wish to feature the music. And the top jazz clubs are all switching over to the R and B beat.

CHARTS TELL

Record-wise you've only to look at the charts to see the tremendous success of the U.S. R and B discs, even though there is still much doubt in many people's minds that Chuck Berry IS rhythm and blues.

Promoters of tours are bringing over people like the Shirelles, the Isley Brothers, Jackie Wilson, and of course Chuck Berry. Little Richard and Bo Diddley have visited these shores. Top names in Britain include Georgie Fame Cyril Davis, and Graham Bond. And it's the last named attraction who seems to be the one still largely unknown. Yet Graham Bond is one of the best R and B exponents on the scene.

All the other R and B groups have been spotlighted — except the Graham Bond quartet, the dark horse of the new craze.

Many people will remember Graham as an outstanding alto-sax player in the modern jazz idiom. But despite several poll-winning awards he gave up the pure modern jazz scene because he considered it "too false" and concentrated on R and B.

With three other ex-members of the Alexis Korner band, he has sprung into prominence recently. I saw the group at the Rikitik club in Windsor, where the R and B scene is rapidly growing.

Graham himself handles organ—he has a magnificent Hammond organ with extra speaker to produce the right sound — and vocals. Also he doesn't neglect his old love,

alto-sax. Dick Heckstel-Smith is on Tenor, Jock Bruce on bass and Ginger Baker on drums.

The sound of the quartet is a strange mixture of jazz and blues, with the blues side predominating. The commercial sound is there, but it is intermingled with some very uncommercial sounds too. Influences such as Cannonball Adderley, and Ray Charles have been strong but the group still has an individual sound. It's a heavy blues sound with a thumping beat, intricate organ work and brilliant sax and drumming. Vocals are handled by Graham if and when they are featured by the group.

"We reckon our sound is completely different from any other R and B unit in the country" says Graham. And he's right.

One reason is that all four members of the team are ex-jazz musicians, and have the experience and "feel" that good R and B groups need.

The Negro-blues sound of the group is very successful wherever they play — but record-wise there's nothing yet. Despite a recording contract with a big company. The best thing if the group did get into a recording studio would be to give them a free hand to play just what they like. The result would be an exceptional experience.

And probably it would be a most profitable one too for this unique R and B team.



DUSTY SPRINGFIELD doesn't feel so nervous about her solo act. She's getting used to the fact there's no men on either side of her!



The Graham Bond Quartet seen at the Rikitik Club, Windsor. Graham is extreme right. (Record Mirror Picture, Bill Williams)

JUST

BRIAN POOLE & THE TREMELOES

I can dance

F 11771

GO TELL IT ON THE MOUNTAIN

The Classmates

F 11779

HOW DEEP IS THE OCEAN

Shel Naylor

F 11776

NOT TOO LI - NOT TOO

Chris Sand

F 11778

THE DECCA RECORD

up of the
the group
format after
ce is rapidly
intends to



The new Shadows line-up from left to right—Hank, John, Bruce and Brian.

DUSTY'S NOT SO NERVOUS

DUSTY Springfield, glamour-third of the late and lamented Springfields, has started her solo career. Her debut disc is going great guns. She's startled audiences by the violence of her beauty approach to her act.

And she reports to the Record Mirror:

"I've been doing completely different material. Really, the audiences have had to become adjusted — and they've done so very quickly. Call it 'beat', or 'R and B', whatever it is, it's different to the folksey material we used to do.

"One report said the audience was unsympathetic and that I stopped twice to change tempo. Well, the audience was the exact opposite. That's why I've

lost my nervousness ever since the opening. It feels strange to be alone, sure. But now I'm singing without being conscious of what I'm doing... before it was a form of mimicry.

"Sometimes it is difficult with the accompanying group. I'd like a tour with a band coping with Ray Charles' sort of orchestrations... say an eight-piece. Maybe I'll form my own group for some parts of my career — though I really do want to establish myself on a SOLO basis.

So blonde bombshell Dusty is fast moving into the position I predicted for her. Which is a spot right at the top of the singing gals of Britain.

She's wonderful. Just wonderful.



The Beatles ★ ★ ★ —want to hold your hand!

IT looked like any other record when it arrived at the office. No gold-plated cover; no liveried lackey bringing it in on a silver platter. But it's a very important record. The new Beatles' offering.

With an advance order of THREE - QUARTERS - OF - A-MILLION! And it's not officially on release until November 29.

Have the fantastic, fabulous foursome maintained their standards? Is it worth all the fuss and furore?

Of course it is.

Top side is "I Wanna Hold Your Hand." There's a bluesy "feel" to it from the start, with dominant bass guitar from Paul McCartney. Plus a heavy, pounding sound which gets the teen tootsies tapping inside a fifth of a second.

★ ★ ★

It's a very good McCartney-Lennon composition which lends itself to those distinctive bits of falsetto which are included at precisely the right moments. And Ringo creates a whole world of beat-provision at back of the guitar battery.

It builds right through and there's a touch of the hand-clapping at the end when one gets the impression the studio firemen were needed to quell the flames.



by PETER JONES

As good as their earlier ones? Better than "She Loves You," I'd say, and "Please Please Me." Of course, it'll whistle to number one and should be there all over the Christmas and New Year period. A well-timed release, what's more.

Errand-boys should have a ball with this one as they go on their rounds.

Flip? Slower and meaningful version of another Beatle composition "This Boy." Clever lyrical content and a tune which again resides in the average "nut" after just a couple of plays. Vocally, this is very exciting, especially in the middle sections. The harmonies are gentler than in some Beatle productions and there's less instrumental domination.

Some say: "The Beatles aren't so effective on slower ones." This "B" side shows how wrong "some" are.

★ ★ ★

And consider this: When this single hits number one position, the Beatles will, in all probability, have chart-toppers in all sections. Their L.P., with its huge advance order, is a cert—that's "With The Beatles." And the new E.P.—"The Beatles' Hits"—is already top of that department. And, of course, it's followed closely by "Twist And Shout" E.P. and "Beatles' Number One."

Fantastic, isn't it? And it's really only the start of the story, isn't it?

Record Mirror Pictures by Dezo Hoffman.

RELEASED

THE HITCHHIKER
The Chucks
F 11777

DECCA

YOU'VE REALLY GOT A HOLD ON ME
The Gamblers
F 11780

LITTLE MUCH
Ford

THE VERNONS GIRLS
Tomorrow is another day
F 11781

HAVE YOU HEARD
The Duprees
HLU 9813

MY BABE
The Righteous Brothers
HL 9814

LONDON

I WONDER WHAT SHE'S DOING TONIGHT
Barry & The Tamerlanes

WB 116

HANK LOCKLIN
Wooden soldier
RCA 1370

RCA VICTOR

Theme from
WOMEN OF THE WORLD
Pete Fountain
Q 72468

CORAL

ALL THE LATEST RECORDS REVIEWED ★ FIVE TOP 20 TIPS

BRITISH MADE AGAIN FOR BOBBY

MICHAEL

Mary's Boy Child; The Little Shepherd King (Columbia DB 7161).

MICHAEL who? A little lad with an unsullied soprano who must attract attention because of the purity of his style. Uncluttered backing on the age-old Christmas song and it stands like an oasis in the desert of big beat. Very attractive. Flip is much the same all the way.

★★★

MRS. MILLS

We're Gonna Throw A Party; Ten Green Bottles (Parlophone R 5081).

MRS. MILLS sings her invitation. Jangly piano and full-voiced party choir clamour behind Mrs. Mills' strangely appealing voice. Good humour shows through this disc—a true reflection of the pianist herself. Flip is predictable in the same party spirit.

★★★

BING CROSBY

Do You Hear What I Hear; Christmas Dinner Country Style (Capitol CL 15326).

ANSWERING choir set against the relaxed old tones. It's a Christmas song, beautifully presented—and could take its place with the Groaner's "White Christmas" perennial. Not, maybe, for the charts—but it'll give a great deal of pleasure all round. "Christmas Dinner" is a country hoe-down sort of song, with bags of bounce and Bing sharing vocals with an unnamed girl.

★★★★

ADAM WADE

Does Goodnight Mean Goodbye; Julie (Columbia DB 7165).

MR. "Underrated" singing as smoothly as ever. Song is from "The Victors" and is given the velvet-touch treatment by the balladeer. Weepy violins enhance the vocal. And you don't miss a single word of the lyrics. "Oooh-ing" choir for the flip opening before Adam wades into a sentimental song.

★★★

THE BREAKAWAYS

That Boy Of Mine; Here She Comes (Pye 15585)

NICE simple opening and a top-class vocal performance from the gals. They get that Liverpool, full-blooded approach to a mid-tempo song. They fair hammer the lyrics and it adds up to 100 per cent excitement. These three lasses deserve a place in the charts. "Here She Comes" is also exceptional.

★★★★

THE NU-NOTES

Hall of Mirrors; Fury (HMV Pop 1232)

LOADS of laughter as the group go through the hall of mirrors. Nice beat going all the way through and the sounds of riotous enjoyment register strongly. Good instrumental performances happening everywhere, with a drum patch which stirs the entertainment senses. But it goes on a trifle too long... Flip, though, is pretty strong. Composed by vocal star Russ Sainty, it has a good feel for the beat idiom.

★★★★

THE ANTS

Christmas Star; Wandering (Parlophone R 5082)

YET another festive-season piece. Piano-led treatment by a group who could be extracting Michael from the Beatles. Theme goes on and on in repetitive mood but it's very effective for all that. Good guitar work in front and a determined "wordless" choir behind. Good full sounds make it that important bit different. Flip is a composition by Ants' director Alan Tew.

★★★

BOBBY RYDELL

Since We Fell in Love; Childhood Sweetheart (Cameo-Parkway C 272).

BIG swinging ballad for Bobby—and it should put him back in the charts as with "Forget Him." This new one was written by the Avons and it has tremendous quality.

TOP 20 TIP

The Breakaways give vocal support and Bobby shows, again, that he really digs working in British studios with British musicians. "Childhood Sweetheart" is shorter on actual impact but underlines his song-selling qualities.

★★★★

THE ANGELS

I Adore Him; Thank You and Goodnight (Mercury AMT 1215)

CLANGY, twangy guitar lead in for the group. Mid-tempo opus with a fairly persistent melody line which catches on infectiously. They go for some way-out sounds and counterpart harmonies which might sell big if given the right promotion. Pretty exciting, too. The old variety comic's catch-line treated, for the flip, with a lot of warmth. Lead voice very effective.

★★★★

RAY ANTHONY

Theme From "Toys In The Attic"; Oh, Steal Away (Capitol CL 15325)

A NOT-SO-DUSTY theme, this. Mr. Anthony presents it in his usual tasteful way, with lots of different things happening, but not overpoweringly so. Trumpet, choir, strings, rhythm. Trumpet especially picked out for quality. Good but dubious chart-wise. Open trumpet for the start of "Oh, Steal Away" and the theme rides forcefully.

★★★

MARY WELLS

You Lost The Sweetest Boy; What's Easy For Two Is So Hard For One (State-side SS 242).

THE wonderful Miss Wells—this one is a big hit in the States. Up-tempo with violent choral work going on and those vibrant "real feel" Wellsian tones going hammer and tongs on a gossamer-number. So-rough tenor sax mid-way. Lots of excitement. Deserves to be a big hit—but we have doubts. Flip, with the unusual title, again showcases the velvet-violence of Mary's voice.

★★★★

ALL DORA WANTS IS A BEATLE!

TOP 20 TIP

DORA BRYAN

All I Want For Christmas Is A Beatle; If I Were A Fairy (Fontana TF 427).

DORA BRYAN in the top twenty? Why not, when she sings about that well-known Liverpool foursome. She explains that there ARE four—so her Mum can have one, too. The boys are named individually which will also boost sales. No kidding—the

THE FOUR LADS

It's A Mad, Mad, Mad, Mad World; The Stolen Hours (United Artists UP 1036).

TWO film-title songs for the quartet. Top side suits their style better than their rivals, the Shirelles, and they invest the proceedings with fair comedy and charm. Trouble is that it sounds exactly what it is—a film theme. Little prospects of chart success. Flip has the foursome sounding more like an army on the march.

★★★

GLENDA COLLINS

If You've Got To Pick A Baby; In The First Place (HMV Pop 1233)

PERKY performer Glenda has a second go at success under the Joe Meek banner. She sings with kill-or-cure determination and it comes off pretty well. Loads of beat and guitar-jangling. Should meet with reasonable success. Flip, at around the same tempo, produces more fireworks.

★★★



Bobby Rydell has again chosen to record in a British studio for his latest release. It certainly paid off last time.

TONY BENNETT

Don't Wait Too Long; Limehouse Blues (CBS AAG 176).

TONY struck the charts here with "The Good Life" and this is another of those classy treatments of oldies that Tony handles so well. There's superb vocalising on the disc, and the song is just great making this into a good bet for the charts in a small way. Organ on the flip, a contrasting number with Tony employed well on the atmospheric slowie.

★★★★

CLIFF BENNETT AND THE REBEL ROUSERS

You Really Got A Hold On Me; Alright (Parlophone R 5080).

GOOD draggy beat on this latest from one of the wildest groups in the business. Rather intricate vocal work, with wave upon wave of sounds coming through. Tempo is unusual in this field—but that doesn't detract. While it may not be a Twenty Tip, it should still find a lower placing in the charts.

★★★★

RONNIE HILTON

Best Girl In The World; What Do I Do (HMV Pop 1235).

A rather less ebullient Ronnie here—a slow, piano-backed ballad round which he wraps those warm tones. We think Ronnie is better with the faster items but this is a song of worthy quality. Likely to be a "sleeper." Flip is a much bigger all-round sound but the tempo is not much brighter.

★★★

AL MARTINO

Living A Lie; I Love You Truly (Capitol CL 15324).

THE old "Here In My Heart" man isn't getting quite the revival here he enjoys in the States. This is a piano-dominated offering at mid-tempo with Al not really singing out in full voice. Choral effects are pretty—and pretty effective. Rather husky singing on the old musical comedy song flip-side. All breathy and string-backed.

★★★

WINIFRED ATWELL

Theme from The Cardinal; Nights In Jericho (Pye 15587)

STRAIGHTFORWARD piano styling by the erstwhile hit-maker. Slightly ponderous theme, but very effective in a dramatic way. So-simple performance which brings out the best in the melodic content. Guitar takes up the theme mid-way. Not really chart material, though. Flip has some good pacey atmospheric work all round. Again the theme is simple and easy to carry in the mind.

★★★

LAURIE JAY COMBO

Teenage Idol; Think of Me (HMV Pop 1234).

AN Ian Samwell composition for the movie "The System." Good lead vocal as the story unfolds of the gal who digs a teen idol and leaps about in her seat when he appears. Fairly commercial in approach with good instrumental work behind the vocal. Has spirit and verve. Vocal on "Think of Me" has a lot of quality, too, with an easy-to-take rhythmic content.

★★★

SISTER SOURIRE

(The Singing Nun) Dominique; Entre Les Etolles (Philips BF 1293).

ONE of the most remarkable performances in the current lists. A nun who sings for pleasure and makes a fine job of the material, accompanied by her guitar. This is a sensation in America and deserves to do well here. A catchy, French-language song. Sister Sourire has a beautifully clear and charming voice as she shows on the flip, too.

★★★★

CHRIS SANDFORD

Not Too Little—Not Too Much; I'm Lookin' (Decca F 11778).

GROUP sound opening. Then Chris gets at it. He sings with the occasional deep, deep note which is rather interesting. Song is above average in construction and on the right commercial lines. Lyrics strong, too. "I'm Lookin'" develops well, with a personality-performance from Chris.

★★★

Advertisement for London Records featuring 4 Great U.S. Discs: Deep Purple, Nino Tempo & April Stevens, Be My Baby, The Ronettes, Sugar Shack, Jimmy Gilmer & The Fireballs, Roy Orbison, Blue Bayou, and Mean Woman Blues.



Dora Bryan

hysteria about the boys could easily make a hit of this one. Funny, but not enormously so—and performed with the voice of experience. Flip relates to the Christmas tree fairy. Not so saleable.

★★★★

Record Mirror
Pop Disc Jury

Here comes Brian Poole roaring, hollering



With two major hits neatly tucked away Brian and the Tremeloes try for that magic third success. We think they'll make it big!

(Record Mirror Picture by Dezo Hoffman)

THE CHUCKS

The Hitch-Hiker; Humpty Dumpty (The Big Egg) (Decca F 11777).

GROUP which hit it well enough with "Loop-de-Loop" now go for the latest dance craze. Gravelly voice takes the lead, with lots of whoo's and whee's happening behind. Ivor Raymonde again in charge vocally and arrangement-wise. Which means a lot of frenzied activity. Could easily catch on. High-falutin' spoken intro for the flip. Then some rockin on the old nursery rhyme. Excellent.

★★★★

SHEL NAYLOR

How Deep Is The Ocean; La Bamba (Decca F 11776).

NEW boy with a violent vocal style who veritably attacks the oldie. Sings the verse first with biggish backing then roars into the evergreen lyrics. Irving Berlin never, no not never, heard his song treated in this way. But it's in the correct idiom and cov- easily take off into a sizeable hit status. Good backing. (Charles Blackwell). Flip has had a lot of different treatments, dating back to Ritchie Valens. Shel injects a lot of fire.

★★★★

JOHNNY DUNCAN and the KINGPINS

The Ballad of Jed Clam- pett; Will You Be Mine (Columbia DB 7164).

BBLUEGRASS star Johnny makes a welcome come-back on the theme from the "Beverly Hillbillies" telly series. Banjo dominated in the opening stages, then he sings the now-familiar theme. Comedy is there, so is the excellent styling of long-time - no-see Johnny. Should do nicely, thanks. "Will You Be Mine" is up-tempo, with complex vocal work on duetting. A Duncan "original." Good stuff.

★★★★

THE CLASSMATES

Go Tell It On The Mountain; Give Me A Girl (Decca F 11779).

SO-PLEASANT theme for the top side. Then the vocal group get together and sing out, march-along style. A religious item which gives something of a revivalist meeting. Could garner reasonable sales in the next few weeks. Flip is distinctly on the contrast side. Beat - ballad with straight-through vocal work. Middle-of-the-road only.

★★★

TOP 20 TIP

BRIAN POOLE AND TREMELOES

I Can Dance; Are You Loving Me At All (Decca F 11771).

AFOLLOW-UP in all senses of the word to "Do You Love Me." Another roaring, raving, hollering, belting, dynamic performance by Brian. Very similar to his previous biggie . . . and

a hit all the way. He works like a trojan, vocally, with ranting vocal and instrumental backing. Just watch it crash through to the top. Good lead, guitar. His tonsils get a slight rest on the flip, written by two of the Tremeloes. Short on excitement; strong on quality.

★★★★

JOHNNY KEATING

We Three Kings; Four Beats To The Casbah (Pye Piccadilly 35071).

GREAT man - of - music Johnny with the Z-Men on the age-old Christmas theme. Jumped up, but very nicely—and a woodwind-led statement of the melody. Everybody in, with good sax dominance. Big orchestral sound going all the way and

it's the sort of thing which grows and grows. "Four Beats . . ." has the right Middle East sounds going along. Clever use of the instrumentation.

★★★

DION DI MUCI

Drip Drop; No One's Waiting For Me (CBS AAG 177).

COMING up fast in the States is this atmospheric slow beater with insistent unamplified guitar accompaniment. The whole thing builds and there's some hand-clapping and bass voices backing up. A likely hit here, more in the "Ruby Baby" style — Perhaps even more commercial. Watch it closely. Pleasing almost folksy sound on the flip, a pretty ballad. One of Dion's best discs for ages.

★★★★

THE DUPREES

Have You Heard; Love Eyes (London HLU 9813).

THAT Glenn Miller sound once again on the latest from the classy U.S. vocal group. Slow beater very much like "You Belong To Me," their first great hit plenty of chorus work and altogether a good sound. Flip

is in the same style, there's a pretty quality to the whole thing. Not a hit but very entertaining.

★★★★

RON GOODWIN

Ladies Who Do; Mexican Pirate (Parlophone R 5083)

SELF-PENNEDED orchestrals for the Goodwin aggregation. Top side comes from the movie of the same name. Harmonica states the rather catchy theme. Jolly-along strings help out. Not chart-type presentation, though. "Mexican Pirate" is an unusually good piece of atmospherics.

★★★

THE SAINTS

Huskie Team; Pigtails (Pye 15582).

GEE-UP and "mush" sounds before lead guitar thunders into a pacy instrumental. Beat is consistent and firm and there are some bell-like effects which are different at least. Shows off the talents of Heinz's backing group. Might click heartily. "Pigtails" is repetitively attractive. A staccato sort of beat all the way.

★★★

TOP 20 TIP

IT'S THE BEATLES!

THE BEATLES

I Want To Hold Your Hand; This Boy (Parlophone R 5084).

ANOTHER from the prolific McCartney-Lennon pen is slightly - slower - than - usual number that's already sold to the tune of three-quarters of a million. There's a bluesy guitar-and-drums backing with a plaintive tune running through the whole thing. It tends to build, and grows on you with each play. Falsetto breaks intrude on this one, which is probably one of their best singles to date.

Flip is a slow ballad but with the appeal of the boys clearly shining through. Good lyric, and again Paul & John will receive the royalties from the writing of the number. Not as commercial as side one, but all the fans'll flip this one after a while.

★★★★



Beatles. See also page 7.

AL CAIOLA

Women Of The World; Redigo (United Artists UP 1037).

GUITAR-STAR with full orchestral backing. Top side comes from the film of the same name—and a jolly little theme it is, too. Slightly Latin approach from the percussion department and strings fill in the gaps adequately. Pleasant but not memorable listening. Much more fire about "Redigo," with bass-string guitar theme-stating from Al. Musicianly and perky.

★★★

GENE McDANIELS

Anyone Else; A New Love In Old Mexico (Liberty 10130)

RATHER a jerky song for Gene. Dual-tracking tends to confuse the issue,

but there's a lively sense of spirit on "Anyone Else." Not necessarily the material to re-instate him, chart-wise—mainly because one loses a lot of Gene's distinctive song-styling. Suitably Mexican atmosphere conjured up for the flip, with clipped brass intro. Gene sings alone—which is better.

★★★

CHUCK WINTER

Mr. Blues; Even Tho' (Pye Piccadilly 35152)

COUNTRY-style ballad, sung high-pitched, and with Hawaiian guitar sounds behind the singer. Rather a yodelling effect taken at mid-tempo and with a simplicity which is rather charming. But it's not really tilted at the charts. Chuck has the right feel—as he shows on the perkier flip - side.

★★★

HEFTY BEAT AND GIMMICKS



THE 4 SEASONS—Their new Christmas T.T.T. was issued in the States a year ago, but not here due to the success of "Sherry."

—AN OUTSTANDING INSTRUMENTAL—

'HALLOWEEN'

RECORDED by:

FRANK BARBER on ORIOLE, CB. 1883.

RUSS CONWAY on COLUMBIA, DB. 7143.

APOLLO MUSIC LTD. 164 Shaftesbury Avenue, W.C.2. TEM. 0022 ON PARLOPHONE R. 5074

DARLING JEAN MEM'RIES OF YOU

BY LEE CHEVIN & THE RIDERS

ON PARLOPHONE R. 5074

LP REVIEWS by JIMMY WATSON

The best of Joe Brown, his

voice and his guitar



Joe Brown indulges in some clowning with Susan Maughan on a recent tour.

JOE BROWN AND THE BRUVVERS

That's what love will do; The Spanish bit; Nature's time for love; Let her go; Moonglow; Walkin' tall; Sally Ann; Hercules unchained; There's only one of you; What's the name of the game; St. Louis blues; Hava nagila (Pye Golden Guinea GGL 0231).

JOE Brown vocally. Joe Brown instrumentally. Both excellent. In strong support the breezy Bruvvers. This should be a natural hit. It deserves huge sales. Joe is a talent to be reckoned with. Show business seems to be born in him. He will be around when many of today's pop stars have long faded into oblivion.

★★★★

LITA ROZA

How did he look; Trust in me; This is no laughing matter; Misty; I'll close my eyes; Paradise; Wild is the wind; My heart belongs to daddy; But beautiful; Tenderly; Wee small hours; They say (Ember NR 5009).

LITA is an established performer. She is a highly talented performer. I would personally like to pat Ember on the back for bringing her

back to the LP scene. An album for the connoisseur this, one which will not zip up the sellers but will never get dusty on the dealers' shelves. A musical delight which I recommend.

★★★★

RAY CHARLES

Busted; Where can I go; Born to be blue; That lucky old sun; Ol' man river; In the evening; A stranger in town; Ol' man time; Over the rainbow; You'll never walk alone (HMV CLP 1678).

THIS is more like it. This is closer to the Ray Charles I first met on record several years back, the singer with a really deep deep-lying feeling for the blues. His

more recent material has tended too much towards the commercial. I don't knock this fact as everyone wants to be a financial success. However I am glad he has retained the ability to mix the two aspects of his career and continue to cater for the smaller band of enthusiasts as well as those who only buy hit parade material.

★★★★

BYE BYE BIRDIE FILM SOUNDTRACK

Overture; Bye bye Birdie; How lovely to be a woman; The telephone hour; Put on a happy face; Honestly sincere; Hymn for a Sunday evening; One last kiss; One boy; Kids; A lot of livin' to do; Rosie; Bye bye Birdie; Finale (RCA - Victor RD - 7580).

A lively score. Several top stars, including a brace of popular recording artists in the shape of Ann-Margret and Bobby Rydell. A storyline based on a (not so) fictitious rock 'n' roll idol. These ingredients should attract the younger audience to the cinemas when the film goes on release. Impossible to predict the success or otherwise of this disc, but if the film clicks, naturally, the record will too.

★★★

CATERINA VALENTE

Let's fall in love; Love walked in; There will never be another you; My funny Valentine! Old devil moon; Come fly with me; Never will I marry; I hadn't anyone 'till you; I've got you under my skin; Hindustan; Summer-time love; Cherokee (Decca LK 4537).

I have been an admirer of Caterina Valente's singing since her magical "The breeze and I" hit success internationally. This latest set has been designed for the American LP market and is a rousing swinger from the off. Caterina rides smoothly and confidently along on the Johnny Keating arrangements.

★★★★

E.P.'s

FREDDIE AND THE DREAMERS

If you gotta make a fool of somebody; Feel so blue; The viper; I'm telling you now. COLUMBIA SEG 8275.

TWO of the cutest hits to make it strongly in the

best sellers in recent times were those by Freddie and the Dreamers. Freddie is a natural performer, a born entertainer. No matter what the vogue in music I bet Freddie could hit the top every time. Another seller.

★★★★

TAKE SIX

Dr. feel good (Rory Storm and the Hurricanes); Thumbin' a ride (Earl Preston and the TT's); Let's turkey trot (Ian and the Zodiacs); Let's stomp (Faron's Flamingos); Who shot Sam? (Sonny Webb and the Cascades); Someday (Mark Peters and the Silhouettes). ORIOLE EP 7080.

SIX items taken from Oriole's strong selling "This is Mersey Beat" collections, and as such they should attract the customers. The groups are ones who have yet to make it really big in the charts but they are still very, very popular.

★★★

JAZZ

GEORGE SHEARING

Makin' whoopee; What is this thing called love; What's new; Like someone in love; Heart of winter; Blues in 9/4; Symphony; When sunny gets blue; Wonder why; The mood is mellow; Gone with the wind; It could happen to you. CAPITOL T 1827.

NOT the greatest from a purist point of view. Shearing sometimes loses faith and face, jazz-wise. But Vernel Fournier on drums keeps him at it—and the album is worthy value for the last recorded performances of the late Israel Crosby on bass.

The G.S. touch is evident throughout, with delicacy going hand in hand with stridency and urgency. "Like Someone In Love" is a good sampler and "Blues in 9/4" is a bit of a shaker for its originality.

★★★

P.J.

A LOOK AT THE U.S. CHARTS

FAST-RISERS include — "The Nitty Gritty," Shirley Ellis; "You're Good For Me," Solomon Burke; "The Boy Next Door," Secrets; "Quicksand," Martha and the Vandellas; "Long Tall Texan," Murray Kellum; "Rags To Riches," Sunny and the Sunliners; "Popsicles and Icicles," Murmaids; and "That Boy John," Raindrops.

Newies include—"Be Mad Little Girl," Bobby Darin; "Stewball," Peter, Paul and Mary; "I Gotta Dance To Keep From Crying," Miracles; "When The Light," Su-remes; "Girls Grow Up Faster Than Boys," Cookies; "Cold Cold Winter," Pixies 3; "Koko Joe," Righteous Bros; "Please," Frank Ifield; "Let's Get Go'in'," Fabulous Continentals; "Buttin' In," Hank Ballard; "Monkey Fever," Chris Montez; "Why Do Kids Grow Up," Randy and Rainbows; and "Behind The Curtains," Jan Bradley.

Jimmy Reed fans—2 new L.P.s, "12 String Guitar Blues," and "The Best Of The Blues." Plus several tracks in new album "Soul Meeting Saturday Night" with John Lee Hooker, Roscoe Gordon etc. Phillies Album of Christmas Songs by Crystals, Ronnettes, Bob B. Soxx, and Darlene Love. Cameo-Parkway issue yet another batch of L.P.s by their artistes.

So far, the U.S. Tamla-Motown outlet has been on London, Oriole and State-side. And none of these companies have had a big hit with any of the numbers from the label despite the fact that it is one of America's biggest chart labels. Reasons? You've only got to listen to the material to hear why. Maybe cover versions of "Heat Wave" and "Can I Get A Witness" will be clicking in 3 years' time—like "Money" . . . N.J.



5 YEARS AGO

- 1 BIRD DOG (1) The Everly Brothers
- 2 IT'S ALL IN THE GAME (2) Tommy Edwards
- 3 HOOTS MON (6) Lord Rockingham XI
- 4 A CERTAIN SMILE (7) Johnny Mathis
- 5 COME PRIMA/VOLARE (5) Marino Marini
- 6 STUPID CUPID / CAROLINA MOON (3) Connie Francis
- 7 MOVE IT (4) Cliff Richard
- 8 MORE THAN EVER (10) Malcolm Vaughan
- 9 KING CREOLE (8) Elvis Presley
- 10 MY TRUE LOVE (11) Jack Scott
- 11 IT'S ONLY MAKE BELIEVE (—) Conway Twitty
- 12 BORN TOO LATE (9) Poni-Tails
- 13 LOVE MAKES THE WORLD GO ROUND (18) Perry Como
- 14 TEA FOR TWO CHA CHA (12) Tommy Dorsey Orchestra.
- 15 COME ON LET'S GO (—) Tommy Steele
- 16 SOMEDAY (—) Ricky Nelson
- 17 SOMEDAY (16) Jodi Sands
- 18 WESTERN MOVIES (12) The Olympics
- 19 IT'S SO EASY (—) Crickets
- 20 POOR LITTLE FOOL (14) Ricky Nelson

Guitar'd DUANE EDDY and feathered

RCA 1369 45 rpm

BOBBY BARE 500 miles away from home

RCA 1366 45 rpm



Little SAM COOKE

red rooster RCA 1367 45 rpm

MARIA ELENA Los Indios Tabajaras

RCA 1365 45 rpm

JIM REEVES

Guilty RCA 1364 45 rpm



RCA Victor Records product of

The Decca Record Company Limited Decca House Albert Embankment London SE1

LIVERPOOL'S LATEST!

LIVERPOOL'S GREATEST!!

"MR. EMOTION"

CY TUCKER

sings

"MY PRAYER"

c/w

"HIGH SCHOOL DANCE"

FONTANA T.F.424

CY TUCKER

with Earl Preston's TT's

Management:

JIM IRELAND
Mardi-Gras Club
Mount Pleasant
Liverpool, 3.
Royal 3401

Representation:

JIM GOBOLT AGENCY
145 Wardour Street
London, W.1.
Regent 8321/2

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 I'M LEAVING IT UP TO YOU*
4 (8) Dale & Grace
- 2 DEEP PURPLE*
1 (8) April Stevens & Nino Tempo
- 3 SUGAR SHACK*
3 (9) Jimmy Gilmer & The Fireballs
- 4 IT'S ALL RIGHT*
5 (7) The Impressions
- 5 DOMINIQUE*
19 (2) Singing Nun
- 6 SHE'S A FOOL*
6 (8) Lesley Gore
- 7 WASHINGTON SQUARE*
2 (8) The Village Stompers
- 8 MARIA ELENA*
7 (7) Los Indios Tabajaras
- 9 EVERYBODY*
9 (5) Tommy Roe
- 10 BOSSA NOVA BABY*
8 (6) Elvis Presley
- 11 WALKING THE DOG*
14 (5) Rufus Thomas
- 12 I CAN'T STAY MAD AT YOU*
10 (10) Skeeter Davis
- 13 LITTLE RED ROOSTER
20 (4) Sam Cooke *
- 14 (DOWN AT) PAPA JOE'S*
17 (6) The Dixiebelles
- 15 500 MILES AWAY FROM HOME*
18 (6) Bobby Bare
- 16 MEAN WOMAN BLUES*
12 (10) Roy Orbison
- 17 FOOLS RUSH IN*
13 (10) Rick Nelson
- 18 YOU DON'T HAVE TO BE A BABY TO CRY*
39 (2) The Caravelles
- 19 HEY LITTLE GIRL
24 (4) Major Lance
- 20 SINCE I FELL FOR YOU*
32 (3) Lenny Welch
- 21 24 HOURS FROM TULSA*
26 (3) Gene Pitney
- 22 YOUR OTHER LOVE*
23 (5) Connie Francis
- 23 I ADORE HIM*
25 (4) The Angels
- 24 WONDERFUL SUMMER
34 (2) Robin Ward
- 25 LIVING A LIE*
30 (3) Al Martino



JOHNNY TILLOTSON

- 26 BE TRUE TO YOUR SCHOOL
36 (3) The Beach Boys
- 27 WALKIN' PROUD*
28 (4) Steve Lawrence
- 28 LODDY LO
37 (3) Chubby Checker
- 29 I WONDER WHAT SHE'S DOING TONIGHT*
31 (3) Barry & The Tamberlanes
- 30 CAN I GET A WITNESS
35 (3) Marvin Gaye
- 31 BUSTED*
11 (12) Ray Charles
- 32 LOUIE LOUIE
— (1) The Kingsmen
- 33 CRY TO ME*
27 (6) Betty Harris
- 34 TALK BACK TREMBLING LIPS*
— (1) Johnny Tillotson
- 35 MISTY*
21 (6) Lloyd Price
- 36 BE MY BABY*
15 (12) The Ronettes
- 37 THAT SUNDAY, THAT SUMMER*
22 (10) Nat Cole
- 38 WITCHCRAFT*
33 (4) Elvis Presley
- 39 DOWN THE AISLE
41 (3) Patti LaBelle & The Bluebelles
- 40 MISERY*
42 (3) The Dynamics
- 41 YOUNG WINGS CAN FLY*
47 (2) Ruby and The Romantics
- 42 DRIP DROP*
— (1) Dion
- 43 HAVE YOU HEARD*
— (1) Duprees
- 44 SATURDAY NIGHT*
48 (2) New Christy Minstrels
- 45 TALK TO ME*
16 (10) Sunny & The Sunliners
- 46 WILD!*
29 (5) Dee Dee Sharp
- 47 WIVES & LOVERS*
— (1) Jack Jones
- 48 YOU LOST THE SWEETEST BOY*
38 (7) Mary Wells
- 49 THE MATADOR*
49 (2) Johnny Cash
- 50 IN MY ROOM*
— (1) The Beach Boys



DION DI MUCCI

Asterisk denotes that record is available in Britain.

Record Mirror

NOTHING new happening up top—just some predictable jumps and falls. But there's some pretty interesting new entries this week. "Glad All Over" from Dave Clark and his Five, who look like really establishing themselves chartwise with this excellent disc. Two old R. and B. numbers re-hashed enter—the almost sacred "Money" and "Stay" from the Hollies, who have built up a reputation for this kind of thing. Why doesn't someone issue the original "Money" . . . Harry Secombe re-enters with his show tune. Matt Monro and his delicious "From Russia With Love" jumps right up, while John Barry's excellent instrumental version gets in.

BRITAIN'S TOP LP's

- | | |
|---------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| 1 PLEASE, PLEASE ME
(1) The Beatles (Parlophone) | 12 TRINI LOPEZ AT P.J.'s
(9) Trini Lopez (Reprise) |
| 2 HOW DO YOU LIKE IT*
(2) Gerry & The Pacemakers (Columbia) | 13 WHEN IN SPAIN
(14) Cliff Richard & The Shadows (Columbia) |
| 3 MEET THE SEARCHERS
(3) The Searchers (Pye) | 14 BO DIDDLEY
(18) Bo Diddley (Pye) |
| 4 KENNY BALL'S GOLDEN HITS
(5) Kenny Ball (Pye) | 15 STEPTOE & SON
(12) Wilfred Brambell & Harry H. Corbett (Pye) |
| 5 BORN FREE
(4) Frank Ifield (Columbia) | 16 ON TOUR WITH GEORGE MITCHELL'S MINSTRELS
(16) George Mitchell Black & White Minstrels (Columbia) |
| 6 SUGAR & SPICE
(13) The Searchers (Pye) | 17 LISTEN
(19) Billy J. Kramer & The Dakotas (Parlophone) |
| 7 FREDDIE AND THE DREAMERS
(8) Freddie & The Dreamers (Columbia) | 18 LITTLE TOWN FLIRT
(15) Del Shannon (London) |
| 8 CHUCK BERRY ON STAGE
(6) Chuck Berry (Pye) | 19 FOOL BRITANNIA
(20) Peter Sellers & Anthony Newley (Ember) |
| 9 WEST SIDE STORY
(10) Sound Track (CBS) | 20 HITSVILLE VOL. 2
(—) Various Artists (Pye) |
| 10 THE SHADOWS GREATEST HITS
(7) The Shadows (Columbia) | |
| 11 SINATRA'S SINATRA
(11) Frank Sinatra (Reprise) | |

BRITAIN'S TOP EP's

- | | |
|----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| 1 TWIST AND SHOUT
(2) The Beatles (Parlophone) | 11 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(12) Freddie & The Dreamers (Columbia) |
| 2 THE BEATLES HITS
(1) The Beatles (Parlophone) | 12 LOVE SONG
(15) Cliff Richard (Columbia) |
| 3 THE BEATLES NO. 1
(3) The Beatles (Parlophone) | 13 CHUCK BERRY
(9) Chuck Berry (Pye) |
| 4 AIN'T GONNA KISS YA
(4) The Searchers (Pye) | 14 VIVA IFIELD
(11) Frank Ifield (Columbia) |
| 5 LOS SHADOWS
(5) The Shadows (Columbia) | 15 FACTS OF LIFE FROM 'STEPTOE & SON'
(17) Wilfred Brambell & Harry H. Corbett (Pye) |
| 6 HOW DO YOU DO IT?
(6) Gerry And The Pacemakers (Columbia) | 16 C'MON EVERYBODY
(16) Eddie Cochran (Liberty) |
| 7 IN DREAMS
(10) Roy Orbison (London) | 17 LUCKY LIPS
(18) Cliff Richard (Columbia) |
| 8 CHUCK & BO
(7) Chuck Berry & Bo Diddley (Pye) | 18 FOOT TAPPING
(14) The Shadows (Columbia) |
| 9 BILLY J. KRAMER'S HITS
(8) Billy J. Kramer & The Dakotas (Parlophone) | 19 TOP TWENTY RECORDS
(—) Various Artists (Aral) |
| 10 JUST ONE MORE CHANCE
(13) Frank Ifield (Columbia) | 20 THE SPOTNICKS IN PARIS
(—) The Spotnicks (Oriole) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|----------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 YOU'LL NEVER WALK ALONE
1 (7) Gerry and the Pacemakers (Columbia) | 27 FROM RUSSIA WITH LOVE
43 (2) Matt Monro (Parlophone) |
| 2 SHE LOVES YOU
3 (13) The Beatles (Parlophone) | 28 MEMPHIS TENNESSEE
25 (10) Dave Berry (Decca) |
| 3 SUGAR AND SPICE
2 (5) The Searchers (Pye) | 29 DEEP PURPLE
35 (3) April Stevens & Nino Tempo (London) |
| 4 BE MY BABY
5 (6) The Ronettes (London) | 30 SHINDIG
27 (10) The Shadows (Columbia) |
| 5 DON'T TALK TO HIM
7 (4) Cliff Richard and The Shadows (Columbia) | 31 SWEET IMPOSSIBLE YOU
28 (4) Brenda Lee (Brunswick) |
| 6 SECRET LOVE
12 (3) Kathy Kirby (Decca) | 32 I WANNA BE YOUR MAN
41 (2) The Rolling Stones (Decca) |
| 7 BLUE BAYOU/MEAN WOMAN BLUES
4 (10) Roy Orbison (London) | 33 SEARCHIN'
26 (10) The Hollies (Parlophone) |
| 8 I (WHO HAVE NOTHING)
9 (9) Shirley Bassey (Columbia) | 34 THE GIRL SANG THE BLUES
30 (6) The Everly Bros. (Warner Bros.) |
| 9 I'LL KEEP YOU SATISFIED
11 (3) Billy J. Kramer and The Dakotas (Parlophone) | 35 RED SAILS IN THE SUNSET
34 (4) Fats Domino (HMV) |
| 10 LET IT ROCK/MEMPHIS TENNESSEE
6 (7) Chuck Berry (Pye Int.) | 36 IT'S LOVE THAT REALLY COUNTS
31 (11) The Merseybeats (Fontana) |
| 11 YOU WERE MADE FOR ME
22 (3) Freddie & The Dreamers (Columbia) | 37 MULE TRAIN
36 (6) Frank Ifield (Columbia) |
| 12 DO YOU LOVE ME?
8 (11) Brian Poole & The Tremeloes (Decca) | 38 GLAD ALL OVER
— (1) The Dave Clark Five (Columbia) |
| 13 MARIA ELENA
16 (4) Los Indios Tabajaras (RCA-Victor) | 39 IF I RULED THE WORLD
— (4) Harry Secombe (Philips) |
| 14 THEN HE KISSED ME
10 (10) The Crystals (London) | 40 APPLEJACK
38 (12) Jet Harris & Tony Meehan (Decca) |
| 15 IF I HAD A HAMMER
13 (12) Trini Lopez (Reprise) | 41 GUILTY
42 (6) Jim Reeves (RCA-Victor) |
| 16 FOOLS RUSH IN
15 (6) Rick Nelson (Brunswick) | 42 STAY
— (1) The Hollies (Parlophone) |
| 17 BLOWN IN THE WIND
17 (7) Peter, Paul and Mary (Warner Bros.) | 43 MONEY
— (1) Bern Elliot & The Fenmen (Decca) |
| 18 MISS YOU
19 (7) Jimmy Young (Parlophone) | 44 FROM RUSSIA WITH LOVE
— (1) The John Barry Seven & Orchestra (Ember) |
| 19 THE FIRST TIME
14 (10) Adam Faith (Parlophone) | 45 SWINGIN ON A STAR
— (1) Big Dee Irwin (Colpix) |
| 20 BOSSA NOVA BABY
18 (5) Elvis Presley (RCA-Victor) | 46 I ONLY WANT TO BE WITH YOU
— (1) Dusty Springfield (Philips) |
| 21 BUSTED
24 (4) Ray Charles (HMV) | 47 WHAT DO YOU SAY
37 (4) Chubby Checker (Cameo-Parkway) |
| 22 IT'S ALMOST TOMORROW
32 (2) Mark Wynter (Pye) | 48 SUGAR SHACK
49 (2) Jimmy Gilmer & The Fireballs (London) |
| 23 HELLO LITTLE GIRL
20 (11) The Fourmost (Parlophone) | 49 SALLY ANN
45 (9) Joe Brown (Pye) |
| 24 SUE'S GONNA BE MINE
21 (5) Del Shannon (London) | 50 LOVE OF THE LOVED
39 (6) Cilla Black (Parlophone) |
| 25 STILL
33 (14) Karl Denver (Decca) | |
| 26 EVERYBODY
23 (9) Tommy Roe (HMV) | |

A STACK OF HITS

SWEET IMPOSSIBLE YOU

by
BRENDA LEE

Brunswick 05896

RED SAILS IN THE SUNSET

by
FATS DOMINO

HMV POP 1219

IT'S ALMOST TOMORROW

by
MARK WYNTER

Pye 7N 15577

As featured in "OUR MAN AT ST. MARKS" on A.R.-T.V.
GO TELL IT ON THE MOUNTAIN
by
THE CLASSMATES
on Decca F 11779



As featured in "READY STEADY GO" on A.R.-T.V.
THE HITCH-HIKER
by
THE CHUCKS
on Decca F 11777

IT COMES AND GOES
by
BURL MIKI & PETE IVES GRIFF DEUCHAR
Brunswick Pye Fontana
05897 7N 15580 TF 423

KATHY KIRBY IS A MOST ATTRACTIVE SIGHT—AND SHE MAKES HITS TOO



Record Mirror Picture by Martin Alan.

'Little Flower' they call her

BBLONDE-TOPPED Kathy Kirby walked across the television set for "Stars and Garters." And Miss Kirby, currently the hottest-selling girl on singles in Britain, is a very attractive sight indeed when she is walking...

She is, come to that, a very attractive sight whatever she is doing. But I'm digressing from the voice which launched first "Big Man," then "Dance On"—and now "Secret Love" which is fair crackling up the charts.

Said Kathy, rather breathlessly: "It's all so wonderful. I've always been a fan of Doris Day and I jumped at the idea of doing her oldie "Secret Love" when recording manager Peter Sullivan put it forward.

"We tackled it differently, of course. We started with the middle eight and then went straight into a big beat version. Let's be honest. We were far from sure whether it would be a commercial proposition—but at least we were sure it was a prestige number.

"All the musicians on the session were excited about it. And that counts a lot when you've been singing for quite a while, as I have..."

Kathy, who used to sing with the Ambrose orchestra

by **PETER JONES**

and is now managed by Bert Ambrose, talked about the fan-mail which pours in with every post. "They come from all age-groups," she said.

"Even from five-year-old children — there's one who says I'm her 'little flower.' And there are girls who like to get fashion and make-up hints—like what sort of lipstick I use for television.

"And the older ladies who say: 'Don't stay out at too many parties. You don't look like a party girl.' Then there are the boys, who require pictures. It's all very exciting, believe me. You get a glow inside when you see how people are interested in what you're doing."

There are NOT too many parties for Kathy. She's working much too hard. Television rehearsals for "Stars and Garters" take all week. She says: "I owe a lot to that series. And it's such a happy show to be on.

"Then there are concerts and one-nighters—plus other television shows being arranged. I've just finished a trip to Scotland. I did three nights on my own... then two shows with Gerry and the Pacemakers. They're a great bunch of fellers."

Incidentally, there is also a new L.P. of Kathy's being prepared. In a sense, it's based on the sort of material she tackles on "Stars and Garters," complete with audience joining in on the choruses.

One group of fans in Scotland came near to holding the delectable Miss K. in their arms. She perambulated delicately along a narrow rostrum—backwards!—and caught her stiletto heel on the edge. Only a quick grab saved her from toppling into the crowd beneath her.

The crowd has only just got over it...

Kathy walked off to sing another popular chorus for the "Stars and Garters" show which goes out at Christmas.

And, as I was saying, Miss Kirby walking anywhere at all is a very attractive sight indeed.

Rush to get your....

MONEY



by

**BERN
ELLIOTT
&**

THE FENMEN

45 rpm

DECCA

F 11770

Sole representation: J. D. S. ENTERTAINMENTS AGENCY 104 High Street-London NW10 Elgar 6344

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

