

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

EVERY WEEK!

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

RECORD CHARTS

NEW
RECORD MIRROR
 6d

116 SHAFTESBURY AVENUE, LONDON, W.1.

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No. 129

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WEEK ENDING AUGUST 31, 1963

EVERY THURSDAY



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



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



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



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

BUDDY'S NEXT CHART ENTRY

WISHING

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

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

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NEW RECORD MIRROR

EVERY THURSDAY

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DOES ANYONE GET AWAY WITH IT?

BYE BYE!

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

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

CAMEO COVERS

A GREAT deal has been written lately about the re-recording of certain rhythm and blues songs by British groups. "Twist and Shout" ("You Gotta Make a Fool"), etc. But has anyone noticed how the same thing has evolved in the States? The Cameo-Parkway company have long been prominent in this field producing "The Twist" (on former Hank Ballard number), "Lemon Rock" (formerly by the Champs). Just recently they (C.P.) have given two old numbers to two of their groups — they have put words to Orlan who has given rise to the Philip Love and the "No Me" (the Old U. S. Bonds, cover).

Readers' Letter-bag

EVA'S MOVED

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



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

EXCITING!

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

VERSATILE

MARTY WILDE really does deserve the tag "versatile", not having a fish at pop/rock/roll. I hope we soon see his latest Columbia single "All Year Love" and "I Can't Help The Way I Feel" expiring past like the "Dadless Sleeps", "Down", "Sea Of Love" and "Ever Since You Said Goodbye". The top 3 is where our hearts lie—EVER SINCE YOU SAID GOODBYE, 115 Millers, 49 Melville Road, Litherland, Liverpool 15.

KING? NEVER!

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

NANA FANS

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

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

MORE PLEASE

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

BIRMINGHAM BEAT

CARL AND THE CHEETAHS

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

The history of the Cheetahs dates back to 1960 when the current lead and harmonium, Hester and Nancie by name, were known to play formally. Nancie, the musical genius of the family, was to become a drummer and formal play that probably dates in the event they would have to move each way for better equipment. This highly innovative arrangement raised some of

BY ALAN STINTON

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

Around this time Carl, too, joined the group having acquired much of his stage experience in about local youths with a group called the Drones. This Drones' name and vocalists to be was more often than Jimmy Fowell. Carl joined the group in 1962 when he was 16. He had the fifth member of the group, saxophonist, bass player and harmonium player, but each talent and reputation is more than justify his place.

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

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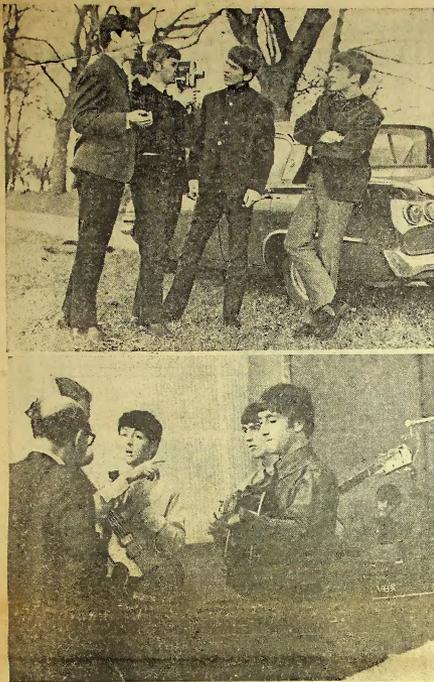
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THE BEATLES LIVES

by

Langley Johnson

SOME seven years ago, a generalised American youth—a herd-lead and a stupendous line in emulous-selling caused the biggest craze since far in Britain. Johnnie Ray of course, the harassed police forces of Britain tended to regard him as Public Enemy Number One.

But now the Beatles are having the same effect. In fact, it's getting so dramatically crowd-rousing that the boys are forced to live in the hotels.

LATE RISERS

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

Just the merest glimpse of one of those distinctive hair-stylings—and up goes an enormous roar. "It's George... it's John... it's Ringo... it's Paul...". And everyone and her cats runs from older pasteuries.

The Beatles take things out of the back, and back some hours beforehand. They queue rapidly at the hotel windows. Some unknown source of information has revealed which windows belong to which Beatles.

They're not going anywhere. They just don't stand a chance of getting out of the hotel without being mobbed.

They talk. They phone calls in the room. They exchange that first so fast, and are now so established, that they seem almost unaccountable. They are as fast as lightning. As fast as lightning.

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

SURPRISE

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

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

HEMMED IN

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

They were hemmed in. Paying one of the penalties of being one of the biggest pop attractions in British show business history.

For all their fame, their paravents, their talent—it was pretty hard to feel just a lonely boy for them.

Frank is the Beatles have come to feel just a lonely boy for them. Frank is the Beatles have come to feel just a lonely boy for them.

In a short few months, they've basted records all over the place. Their "Twice and Shout" EP shipped up to sales over more than 250,000. Their LP from which the four tracks came tops of the album chart—and was one of the fastest ever sellers in EMI history. Yes... "Please Please Me" has topped, and of Cliff Richard's Negroes like "This Year, One" and "Summer Holiday".

FANS MATTER

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

They can, right now, do no wrong so far as millions of fans are concerned. Time, the critics generally were unmoved by the Beatles' single... but it's the fans who really matter.

The Beatles' four young men who rarely see the light of day except through a hotel room window, are surely the hottest property in the British beat business.

Busy Benbow

CUTHAIRT - SINGER Steve Benbow was seen at the Liverpool Music Hall comes to an end on September 21.

On September 23, Steve starts a six week residency in LLY's Atco Anglia.

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

AMERICA'S

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

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

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

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

MORE FLOPS

Next comes another flop in Britain—"Do You Know Me" by the Countours, another disc never even tried by those fans but by Chubby over here anyway, considering his recent batch of misses.

MILLIONS

Steve Lawrence made it with "Go Away Little Girl." But his honours were stolen by Marv Winer who made the top with the number one over here. Lou Monte sold a million or

"Capino the Italian Mouse" but it didn't even reach the top five in the States and didn't stay in too long either. Paul and Paula naturally made it with "Hey Paula," one of the year's biggest hits, while the somewhat-sounding Bobby "Boris" Pickett hit the top on the States with "Monster Mash." That also reached seven figures on the Cash-Box chart, while Elvis has sold a million with his "Return To Sender." The Koolhaug Sisters made it here and in the States, with their effort "Walk Right In" on the Vanguard label — their latest "Mama Don't Allow" has just been issued here.

WRONG?

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

Well, that's all thirteen. All probably thirteen as far as U.S. record companies are concerned. A bad year. But, looking at the chart pictures, etc., we find a couple here, the top ten U.S. discs for the first six months of this year ranked out by chart position.

I will follow him... "The End of the World" by Brian Auger & The Trinity. "Hey, Hey, Hey" by The Turtles. "I Got Used To Loving You" by Paul A. Man. "South U.S.A." by Paul A. Man.

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

Disregarding this, another aspect of the list almost certainly, but single sales have been inadequately made up on LP sales. But in Great Britain the position doesn't exist that exists in the States where an artist can have a hit LP or even a single without having a hit single.

But that's a single, as on Elvis, there wasn't any more his million. At least no more million.

We're joking—of course! PAUL and PAULA: Their debut disc a million seller.



LITTLE EVA: Locomotion brought gold.

**Karl
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Still

F 11720 45 rpm

**The
BACHELORS**

Whispering

F 11712 45 rpm

COME ONThe
Rolling Stones

F 11675 45 rpm

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

© LK 4550 12" mono LP

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

F 11689 45 rpm

**DUM DUM DEE DUM**

Johnny Gymbal

HLR 9762 London 45 rpm

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

My baby loves to dance

HLU 9764 London 45 rpm

TWO SILHOUETTES

Del Shannon

HLX 9761 London 45 rpm

JUST ONE LOOK

Doris Troy

HLK 9749 London Atlantic 45 rpm

**The
LIVELY ONES**

Surf drums

© HA 8082 London 12" mono LP

**A LITTLE LIKE LOVIN'**

The Cascades

RCA 1358 45 rpm

RCA VICTOR**Neil SEDAKA**

The dreamer

RCA 1359 45 rpm

Duane EDDY

Your baby's gone surfin'

RCA 1357 45 rpm

**HELLO HEARTACHE,
GOODBYE LOVE**

Little Peggy March

RCA 1362 45 rpm

**PETER, PAUL & MARY**

Blowin' in the wind

WB 104 45 rpm

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

WB 106 45 rpm

**LITTLE GIRL
BAD**Joanie
Sommers

WB 105 45 rpm

**PAUL ANKA'S
21
GOLDEN HITS**

© SF 7573 © RD 7573



Allan SHERMAN

My son the celebrity

© WS 8131 © WM 8131

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

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

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

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

WRENCH
First, leaving the Shadows. "Well, it was a big wrench, but I'd got as far as I could with the boys and that was it; no point in going on. I was tired of all those on-and-off-nights. Worst part about leaving had to do with the others about it. I said all I wanted to say but people had to rubber my nose. They kept pumping me to say more. I said 'Nothing more to be said.' Tony left to study drums more than was possible with the Shadows' frenzied schedule. "I'm not a jazz drummer but I've always been in drum orchestras. Not so much now, perhaps, because I've added my musical interests."

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

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

For this fortnight, Fourmost prompted recording man George Martin to say: "They're a bright and breezy bunch with a sound that one can almost hear them smiling on the recordings." Inevitably, they haven't yet won with Goo-gy-type gag and comically silly answers that a viewer deeply ends up being interested.

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

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

CONTRACT
It's a little expert Millward worked through 1959 and 1960 with a "professional" semi-professional group. And drum star Lovelady has his first hit some eight years ago—and joined the Fourmost in September, 1961.

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

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

...GLE...

Tony Meehan talks to David Griffiths

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

"At least I can say I've got more peace of mind and a yearning to take things easier these days. "Funny enough, Jet and I used to argue a bit when we were both in the Shadows but now we get on fine. We are very different, though, as I said well because two people who agree all the time would never say anything to say to each other. "But we don't get in each other's way as well as you'd think. We're getting older, more easy-going—"

...LIVELY... by PETER JONES

Four blokes, then, who are different types pursuing different personalities... but who've managed to fall into one of the most exciting groups in the over-crowded business.

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

Now let's meet a date before they become a national—and splash their way, first and FOURMOST, into the charts.

Starting with Billy Heston: violin, trombone and trumpet. Digs his GCB in screen subjects. He's Dixie, Liverpool, born, on March 12, 1941.

Mike Millward: Rhythm guitar, carries 15 stone 2 lb. on his sky-scraping frame. Originally planned to go into the police force. It is an ambitious ambition of the Day Brothers, the Coasters, Ray Charles, Shirley Bassey, and the Beatles.

David Lovelady: Drummet—cutting in at 6 ft. 1 in. behind the kit. Rarely shy with the group. Got mass appeal in the States. Also plays trumpet. Hancock and Johnny Mathis are particular favourites of his. Lanky, muscular, towards modern jazz and pop.

Billy Heston: Goes guitarist, also plays good on piano. After passing OCE in five subjects, he went on to technical college and served engineering apprenticeship with the British Patent Authority. And Jerry Lee Lewis fan, he's been singing since he was 12.



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

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

SEVERAL months ago, diminutive Peggy March led the top spot in the American charts with the unorthodox "I Will Follow Him." Little Peggy March also made the top spot of several other countries—but not Great Britain. And the reason could have been competition, because the Pet Clark version of the song (in English and French—you pays your money you takes your choice) didn't make it here either. Despite Pet's occasional successes with the song, Peggy, though, continued unabated in the States where she nudged up another top tenner with "I Wish I Were A Princess." Now she is doing a grand European tour on the strength of a third hit, "Hello Heartbeats, Goodbye Lover," a dramatic number that many reckon to be the best she's ever done—and the one to put her into the British charts.

by NORMAN JOPLING

Peggy comes from a town called Landale, Pennsylvania. Her father built by the way is Rex O'Connell, Penn. She's 15 and still at school, and when this tour is over she'll fly back to the States and her dear old dad. But in the meantime she'll have seen such places as London, Hamburg, Amsterdam, plus others like Birmingham and Manchester.

BIG WISH

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

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

For Peggy's certainly no chances of that yet, while she doesn't get much time to date nowadays. And she's only just thinking how to date, anyway.

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

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

As for some styles Peggy likes, she says she's all two-years-old before she could talk, some said—hasn't been heavily influenced by anybody. Her manager, Russell Smith, admitted she could be classed in the Connie Francis vein, but there was no great likeness.

Despite her name, there are no indications that Peggy March has lasted a lot longer than a "one hit wonder" in the States and Britain for a long, long time. And she's also had quite a career already for the girl who said, "I just never thought I was good enough to make a recording contract—not in a million years..."

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



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

NEWS

TREMELOES NEXT DISC

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

HEINZ EP

HEINZ (Barry) goes to the land of his heart—Germany—on October 10 to appear in a top TV programme, The Star Show. After a couple of days in Deutschland, he flies to Stockholm for a couple of TV and radio dates, and then may fit in a quick trip to Paris for more radio work.

His first like Eddie will be featured in the September 14 Year Lucky Stars. Also, in mid-September Decca issues his first Hot EP. It will contain Walking Like A Man, Lucky Old Sun, and two Joe Meek originals, I Get You The Morning and Lovely Lover (which is Heinz's first country and western offering).

'Pop' Palace Next Venue

THE PLACE Theatre, once a reliable repository there, is to start a policy of one-night stands (centering top line artists. First shows, organized by promoter James Perry, start John Layton, Cyril Davies and the Rhythm and Blues All Stars and others. The date September 25, Yorkshire disc jockey and NEM contributor Ray Norrop is also on the bill.

The Price Of Fame!

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

Mike Cotton Follow - up

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

Dates include the **Just 625 Show (BBC)** on the 22nd, **Three Easy Beats (October 3, October 20)** and **November 20**, and **TWMS Disc A Gogo** on October 23.

Trad Party For Kenny

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

"WE'RE A BRITISH PROMOTER REALIZING THERE'S A LOT OF THEM IN THEM THAR GALS . . ."

by **ALAN STINTON**



Above we have the exciting group the **CHIFFONS**. Alan Stinton makes them one of his big four groups who should tour Britain—and soon! On the right four talented misses known as the **CRYSTALS**—"Do Do Ron Ron" and "He's So Fine" make them first favourites for a successful tour.

After The Party Is Over, Bobby Wins

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

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

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

RAVE REVIEWS

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

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

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

FRUSTRATED

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

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

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

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

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

Star potential comes from a mixture of several different things; Bobby, to my mind, has all of them. Which is why I feel the new music he's made on his behalf will pay off in a big way. And I'll be pushing on the new disc just as soon as it is cleared.

PETER JONES

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

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

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

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

FAVOURITES

Currently odds-on favourites to make the tour are the Crystals, a dynamic young quartet (average age 18) who have just enjoyed top slots in the NME top ten with their "Do Do Ron Ron" and "He's So Fine." Pat, Lala, Barbara and Deedee, have been recording together for just over a year and first hit our charts last January with "He's A Rebel." Their hits give the general quality of their music (a most important factor in a British stage show) the number one choice. As recently as last week they were in the charts with "I Kissed Me" in their own U.S. charts.

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

TWO HITS

The four young graduates who call themselves the Chiffons, rarely have a disc on the charts. Their last sound number like a cross between the Shirelles and the Cookies, "I'm So Glad I Found Her" has two British hits behind them to prove the good thing.

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



JUST RELEASED

JET & TONY HARRIS MEEHAN

Applejack

F 1130

DECCA

THEY SAY

The Mojoes

F 1132

DECCA

CRAIG DOUGLAS

I'm so glad I found her

F 1130

DECCA

IT Hurts To Be Sixteen

Andrea Carroll

HLR 8712

CAEDON

THEY THERE LONELY BOY

Ruby & The Romanics

HLR 8711

CAEDON

EVEN TAN

Paul Evans

HLR 8713

CAEDON

Top picture and in their rank one in sound obvious faint disc. "He's So Fine" established it far and "One I Kissed Me" followed the far.

Coupling favourites, who were once a budding group, four other girls who got into our charts as "Chiffons" in the top ten.

The girls' records and copy-writing which they perform before the girls.

few we even have a disc on the charts. Their last sound number like a cross between the Shirelles and the Cookies, "I'm So Glad I Found Her" has two British hits behind them to prove the good thing.

Mrs. Brown a lovely

DECCA

THE KING YOU CAN

THE R

HLR 8712

CAEDON

HLR 8711

CAEDON

ROCK DONOGAN - THE KING OF GAMBLY

by **ALAN WHEELER**

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

And although skiffle has long since disappeared from the scene, Lonnie certainly hasn't. Today he is recognized as an **ENTERTAINER** who, like Tommy Steele, caters for adults as well as teenagers. His medium is now variety and he breaks box office records wherever he appears. Aids in no way has neglected the record scene—on the record-buying public that put him on the fast to be issued in 1955. Jack and albums of previously released material are in heavy demand to such an extent that he is one of the country's most consistent LP sellers. Although he hasn't been in the charts lately the answer isn't a very difficult one. He hasn't recorded a single record for a long time.

Lonnie entered show business in 1951 as a band-player—he worked for Chris Barber, Ken Colyer and Monty Sunshine, among others, long before they became famous in the jazz world. It was while he was with the Barber band that he first formed a folk with the band and, for want of a better name, called it "Lonnie Donegan Skiffle Group."

The group played at intervals at singles and albums, Lonnie's personality and a good command. It was a complete discography with chart positions and Orleans years. Later all the tracks were issued as separate single and albums.

SINGLES

- TEMPO**
ALIB PRECIOUS LORD, LEAD ME ON/TIGER RAG (Donegan vocal on "Precious Lord" only, accompanied by Chris Barber on Banjo)
ORIOLE
CD 132 THE PASSING STRANGER/INTIMATE STRANGER (The Passing Stranger: only, Flipside: "Intimate Stranger" features a harmonica instrument by Tommy Reilly)
COLUMBIA
BD 359 ON A CHRISTMAS DAY/TAKE MY HAND, PRECIOUS LORD (Donegan vocal on both sides. Accompanied by Chris Barber Jazz Band)
DECCA
F 1047 ROCK ISLAND LINE/JOHN HENRY—No. 6, Feb. '58 (Donegan's skiffle group recording—includes Chris Barber on double bass)
F 1695 DIGGIN' MY POTATOES/BURY MY BODY

- EVE**
7N206 MIDNIGHT SPECIAL/WHEN THE SUN GOES DOWN
7N 1238 LAST JUNGLE REVIVAL—No. 2, June, '57
N 1201 BRING A LITTLE WATER, SILVIE/DEAD OR ALIVE
M 1580 DON'T YOU ROCK ME DADDY-O'DI OMBAMA
M 1581 CUMBERLAND GAP / LOVE IS STRANGE—No. 1, April, '57
M 1593 PUTTING ON THE STYLE/GAMBLIN' MAN—No. 1, July, '57
M 1594 MY DIXIE DARLING/JUST A ROLLING STONE
M 1608 SALLY DON'T YOU GRIEVE/BETTY, BETTY
M 1610 IRISHMAN—No. 5, June, '58
M 1619 GRAND COLLEGE DAM/NODDY LOVES LIKE AN IRISHMAN
M 1620 SALLY DON'T YOU GRIEVE/BETTY, BETTY
M 1621 LONESOME TRAVELER / TIMES ARE GETTING HARD
M 1622 ROCK ISLAND LINE
M 1623 LONNIE'S SKIFFLE PARTY—No. TT place
M 1624 KNEES UP MOTHER BROWN/SO LONG/TOP OF THE MOUNTAIN
M 1625 OLD SMOKEY/VILLIE LIZA
M 1626 CAMPION RAGS/SONG IN THE VALLEY
M 1627 TOM DOOLEY/ROCK O' MY SOUL—No. 3, Dec. '57
M 1628 JOHN DIES YOUR CHEWING GUM LOVES ITS FLAVOUR/AUNT RHODY—No. 3, March '59
M 1629 FORTH WORTH WHOA/HOBA BUCK—No. 12, May, '59
M 1630 BATTLE OF NEW ORLEANS/DARLING CORY—No. 3, June, '57
M 1631 SALLY'S GOT A SUGAR LIP/CHESAPEAKE BAY—No. 16, Sep. '59
 (Donegan accompanied by Clyde Guitar Stangers on "Chesapeake Bay")
M 1632 SAN MIGUEL/TALKING VULGAR BLUES—No. 6, place
M 1633 MY OLD MANNA'S DUSTMAN/THE GOLDEN VANITY
M 1634 I WOULD LOVE TO BE YOUR GIRL
M 1635 I WOULD LOVE TO BE YOUR GIRL
M 1636 I WOULD LOVE TO BE YOUR GIRL
M 1637 SAN MIGUEL/TALKING VULGAR BLUES—No. 6, place
M 1638 I WOULD LOVE TO BE YOUR GIRL
M 1639 I WOULD LOVE TO BE YOUR GIRL
M 1640 I WOULD LOVE TO BE YOUR GIRL
M 1641 I WOULD LOVE TO BE YOUR GIRL
M 1642 I WOULD LOVE TO BE YOUR GIRL
M 1643 I WOULD LOVE TO BE YOUR GIRL
M 1644 I WOULD LOVE TO BE YOUR GIRL
M 1645 I WOULD LOVE TO BE YOUR GIRL
M 1646 I WOULD LOVE TO BE YOUR GIRL
M 1647 I WOULD LOVE TO BE YOUR GIRL
M 1648 I WOULD LOVE TO BE YOUR GIRL
M 1649 I WOULD LOVE TO BE YOUR GIRL
M 1650 I WOULD LOVE TO BE YOUR GIRL



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M 1649 I WOULD LOVE TO BE YOUR GIRL
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sense in sounding that way! They, too, are a number along with the French voice, and are an obvious third entry. Their debut disc, "Hot So Fine" firmly established them in our country and "One Fine Day" already a fair-sized hit, could still go just as far.

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

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

Perhaps the best example of this announcement is made soon.

LEASED

TOM **KEEP MOVING**

COURTNEY **FIRST ONE** **Sounds Incorporated**

Mrs. Brown you've a lovely daughter

DECCA **DECCA** **DECCA**

THE KIND OF BOY YOU CAN'T FORGET **BURL** **BUDDY HOLLY**

The Raindrops **Wishing**

This is all I ask

SWANSON **CORAL**

Big Batch of Hits Asses!

DIFFERENT STYLE RAY CHARLES

THE ANGELS

My Believing's Back; (Love Me) No Offender AMT 1211
 THE ANGELS' new group had a number 1 of unrecorded hits including "My Believing's Back" and this one is currently in the top five of those cities poll out all stops runners with back-clapping and a flash tempo. One lead singer while the others chant away merrily in the background of the rather tiny sound group. They sing well and don't bank on a good chance of this becoming a hit here, too—but we don't think so. It's Flip isn't so commercial and it's another well-thought out effort with some crisp harmonizing and good vocal work from all concerned on the song.

THREE

AL MARTINO

Painted, Tattered Roses; That's The Way It's Got To Be (Capitol CB 1534)
 THE big, clear tones of Martino, a big hit-maker years back, are now in the American charts. A sing-along sort of song here, which doesn't really catch his big tenor, but a pleasant enough offering—square though it is in parts. Nicely set of lyrics. Flip is taken a second round, with Al in a commercial mood and delivery. This type of song-selling is a few thousands of miles away from his "Ikes In My Heart" sort of singing.

THREE

SAME OLD PAUL & PAULA

CHARLIE DRAKE

I've Lost The End Of My Road; I Can Cry (Capitol CB 1567)
 SOME "jazz" didn't dig this Charlie Drake offering. The little one ticks the end of his ego and—sincerely! On the other hand, older jazzies thought it one of his best. Charlie certainly has a following—he'll never lose the end of that. It sings in its own way, too. Finally, of course, he finds it... the end, we mean. Could that be big. The big one, we mean. Flip is very sad, in the nicest possible way. Some of the closer who can cry as well as raise a racket. This is Charlie the Top Performer working. It's excellent.

THREE

MARY WELLS

Your Old Sinners' Back; What Love Has Done To You (Mercury American CBS 1847)
 BILLY-GODDESS of R & B. This time she had yet another hit in U.S. charts with "Your Old Sinners' Back." It's a slow, soulful, soulful song with exotic backing notes and a plaintive vocal line through the bluesy affair. Very typical but not that worth the effort. Another that won't excite pop fans but, that both Wells and older should go for.

FOUR

MARTY ROBBINS

No So Long Ago; I Hope You Learn A Lot (CBS AAG 154)
 MARTY's no stranger to the charts, and he could easily give a goodly hit with this energetic, gentle number if it catches on. He sings well in his inimitable style on the medium-paced ballad with good guitar work and a lot of atmosphere. Rather a moving lyric.

FOUR

THE RAINBOWS

The Kind Of Love You Can't Forget; Even If You Can't Dance (London HL 9769)
 DEBUTED with "What A Guy" commercial, at least for our part. We wouldn't help things, but the girls' group should do well over here, as they are very reminiscent of the early Helen Shapiro. Deep bass notes on the fast breezy number which could make the charts at a pinch. Some superb instrumental breaks.

THREE

THE RIKKI ALLIEN TRIO

The Happy (Decca F 1172)
 BRIGHT and breezy sounds open up this typically English-styled effort with a male lead voice on the unusual number which has a fair bit of off-beat flavor as if the boys had been caught in a moment of fun. Not a bad song and recorded on the fly. Not a bad song and recorded on the fly. Not a bad song and recorded on the fly. Not a bad song and recorded on the fly.

THREE

RAY CHARLES

He's Without Love (Three In One) (HMV POP 1232)
 A BIG double-disk from Ray Charles has the Stateside hit commercial effort could easily do well here, as we imagine it will. Not a country disc for the top sale for a change but a medium paced powerful ballad with a catchy tune and a beautiful, forceful chorus work in the background. Good stuff with classic, A. P. Mosek-Shuman composition.

FOUR

TOP 20 TIP

AARON CARROLL

It Hurts To Love; Why Am I Here To Stay (London HML 9772)
 ANOTHER one of those ten that girls with the hit bowing her fate at becoming the dredged age. The lyric can be taken many ways, but it's particularly good because the fact that good-looking boys will not be surprised for the holiday time. Could have been better.

FOUR

MARVIN GAYE

He's A Joy; One Of These Days (Atlantic CRA 464)
 "PRIDE AND JOY" is currently high in the U.S. charts and is one of those bluesy styles often that upholstery sound make it here. But it may not be so smooth enough for the older customers.

FOUR

BURL IVES

This Is All I Ask; Three Goes Another Pair Of Mine (Brunswick 69282)
 COMING up in the U.S. charts is Talking Jack on the disc which moves along very slowly with Burl again. A nice hit with some emotional feel into the semi-folkish, and a goodly chorus backing him up. Could do well but not a big hit we think.

FOUR

THE MOJOS

My Love; Forever (Decca 11723)
 DRUM-BAT on this rock affair which is very charmingly happy. Rather like the Top Three with much of the blues about it, but the usual type group vocal more good enough to make the top twenty if it gets enough plugs. Watch it.

FOUR

PEGGY LEE

A Doodie! Song; Got That Magic (Capitol CB 15313)
 VERY OLDE' pop sound early in the late '50s humming happy, but she picks up the lyrics. It's a goodly number with a few doo-dles and droodies through a happy melody that has a good place in the charts. Those who like the old style of pop should get this one. Decays are likely to get this one. Decays are likely to get this one. Decays are likely to get this one.

FOUR



A new single from RAY CHARLES, appearing after his sensational success. Ray's top, it's a little different and destined for the charts. Brit's tour brought him many, many more fans here so the disc should get off the ground quickly.

RUBY AND THE ROMANTICS

They Three Lonely Boy; Not A Moment Too Soon (London HLR 9774)
 ANOTHER gentle offering from the "Our Day Will Come" team. Ruby sings delicately to the Lonely Boy and the Romantics provide some evocative backing sounds on the gentle affair. There's a time that fits in the mind and good instrumental work. More than that most, but very valuable all the same.

FOUR

FREDDIE SCOTT

Hey, Girl; The Slide (Colpix PX 623)
 YOUNG Mr. Scott wanted to be a doctor. Luckily for us he decided to turn to singing and song writing. This debut disc shows him as a most distinctive performer with a walling overture of new soul and sincerity of tone.

FOUR

LANA JEAN

I'm Hurt To Be Satisfied; Bad Boy (Eye International 2514)
 LANA JEAN's contribution on this disc pretty well in the States, despite a rather horrible chorus of squawking girls in the background. A careful little bit of commercial that adds up to not much really.

FOUR

THE FOURMOST

Hello Little Girl; Just In Case (Capitone R 5655)
 AT LAST! The Nones such is in this vocal group which doesn't particularly deviate from the Liverpool sound. They're a good harmonizing team with a good sound and some fair old notes from all concerned on the Beatles period number. Fairly consistent with the good beat and perhaps a little mazy in the harmonizing sections. Should do pretty well.

FOUR

THE SHY ONES

Copy Me Back; Nightcap (Oriole CB 1848)
 AN instrumental with a strange and a little bit of a haunting atmospheric treatment of the shivers with several guitar leading the way on the heavy number. Good stuff, but maybe a little too different for a hit spot in the charts.

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THREE

DON'T FORGET!

THEY'RE

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

THE ISLEY BROTHERS
Nobody But Me: I'm Laughing
To Keep From Crying (Savoy
SS18)

[A]T LAST from the shouting team
it is another fast yelling effort by all
the Liverpool group. But despite
the similarity to "Twist And Shout"
there's not the same hit quality.
But it's a good R & B type song
with a lot of repetitive vocal work
through in, and quite easily in the
parts. A point of interest is that
in a recent feature on this team it
is stated that this disc "didn't mean
a thing in the States". We were
"corrected" by a reader who stated

... but it reached No. 146
in "Cash Box". Well, that's all I
need so entertaining is the flip,
another fresh number with loads
of laughing and crying on the
number. Not too good, and ex-
tremely plannish.
THREE

NRM POP DISC
JURY

ROB E. G.

... Since To Cimarron
(Columbia DW 7100)

[T]his very off-centered disc
is from a goodly instrumental
treatment by the strangely named
leader of a single genre, some
some heavy throbbing backing
with a high pitched lead
guitar picking out the great
with some good guitar work
here and there. A very well made
which if it gets the plugs, and if
it people can pick up the courage
ask the name in shops will make
the charts. If

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

DANNY WILLIAMS
Without Fear, Secret Love
(HMV POP 1235)

[T]his softie comes from the film
"Big Al Happiness" and
one more "is a Muthy-suff
ballad with the hallmark of Danny's
great voice stamped upon it. A
tender number taken
into with heavy string backing
and a good atmosphere. Some
better does than this one of his has
missed the twenty so we don't think
it will make it. But it's certainly
good enough. . .

Flip originally came from the film
"Calamity Jane" and is the
old chart number way before
this, the best love version. Good
with a good treatment by
Dann.
FOUR

THE PUPPETS
Everybody's Talking: Poison Ivy
(Decca 15556)

[T]his another group on the scene,
at this time with a softish tune
that will be springing all over the
shop. They perform well, but there's
nothing too new about this sort
of thing. Yet it has a strange com-
plex something that harkens it
for possible chart success. Chart
charts.
THREE

There seems to be a run on old
numbers, and this one is a
hit for that group four years
back. It's a pretty catchy tune
with a pleasant melody and with
a good tune and extremely com-
mercial appearance. More commercial
than side one.
THREE

GENE McDANIELS

It's A Lonely Town, False Friends
(Liberty LIB 5597)

[A]LTHOUGH Gene has never had
a hit here, all his discs have
been up to an exceptionally high
standard. This one is certainly no
exception, it's one of those plannish
songs that has a certain charm
on the low and little best-selling
lots of emulsion on the top-back
medium tempo tune. There's a good
backing and the whole thing is
pleasant and deserves to be hit. It
But unfortunately we doubt it. Suc-
cessful songsmiths like Tommas and
Mort Shuman wrote.
FOUR

Flip is another goodly song with
Gene singing tenderly and well on
the unusual disc with a very good
lyric and Gro singing pretty
powerfully on the disc which
features a guitar taking us well.
FOUR

JACKIE LYNTON

Teddy Bear Picnic, Janie With
The Light Brown Hair (Piccadilly
25146)

[A]T A year ago Jackie made
a brilliant disc called "AIR OF
THE BOONIES" which was an
best disc with Jackie singing alter-
nately high and low, and demer-
its. Her treatment of the kids
has a lot of the appeal it lacks. Well
performed with a goodly tune that
more it may be a little too off-beat
to register.
FOUR

More odds revival tune on the
flip, a number with a load of heat
injected into it. He sounds a lot
of the "Rock" early version on
this side. More ordinary but may
be some commercial.
FOUR

AL CASEY

Sunlin' Mornin'; Easy Pickin'
(Pye INT. 25215)

[M]R. CASEY, old fine guitarist
and singer, has a new disc on
this U.S. hit. But in the States hit pres-
ently. But this is a goodly disc.
reminiscent one's hot! But the
best of one of "Dance With A
Band" which has a goodly backing
chorus working away at it and playing
his guitar excellent
and fine.
FOUR

A lot of the general sounding
thing on the flip, a jaunty little
piece with much more conventional
sounds about. Tantalum and likeable
but not spectacular.
THREE

TRINI LOPEZ

If I Had A Hammer; Unchain My
Heart (Decca R. 20198)

[P]OPULAR night-club entertainer
Trini has a set of the Pee-Seger
composition that Peter, Paul and
Mary took into the U.S. chart
year ago. He makes a good job of
it, and sings the plaintive song with
a good sounding quality on the live
recording, in which audience partici-
pation isn't overdone, thank-you, it's
high in the U.S. and maybe could
do it here.
FOUR

The Ray Charles composition gets
the flip. Refreshed and slick, Trini is
in extra good form with the
pleasant plaintive guitar and drum
work. A goodly effort. The flip
certainly knows how to make im-
mortal discs. . .
FOUR

JIMMY JUSTICE

Jimmy's Gonna Move My Lovin',
Some You've Been Gone (Pye
SS155)

[R]ATHER boogie-ish piano work
opens the solid beat number
from a chorus working away
like mad in the backing. And
there's a lot of hand-clapping going
on too. Tantalum and pleasing, it
should sell well but not as strong
as "Ain't That Funny".
Jimmy's better on the more taut
disc.
FOUR

Flip is very much in the same vein
as the disc. He sings well once
more but it's not the greatest song
in the world.
THREE

SOUNDS INCORPORATED

Keep Movin'; Order Of The Keys
(Decca F 11725)

[T]his goodly powerful rock group
the charts with their last two discs, but
this one may well remedy this. It's
a powerful effort, plenty of heat
thrown in, and some good organ
and set work. Post moving and
from the film "Live It Up". Watch
out for this one on the charts.
FOUR

Flip is gentler but still pretty
brave nevertheless. It's a polished instru-
mental but unlike side one in that
there's a lot of the appeal it lacks. Well
performed with a goodly tune that
more it may be a little too off-beat
to register.
FOUR

Tom Courtney

Mr. Brown You've Got A Lovely
Mama; Knocking On The Door
(Decca F 11729)

[W]hen Tom started in the
production "The Lad" he
sang his heart out, and his
was picked by Trevor Peacock who
also appeared in the play. Tom
sings in the usual pop-conscience
fashion with a touch of the coyness
about the low little number which
has a lot of pathos about it. There's
a simple backing to a simple
Some things about the flip, ex-
cept that it's completely differ-
ent. Rather with a beat, and some good
organ and set work.
FOUR

DUFFY POWER

Hey Girl; A Woman Made Trouble
(Parlophone R 9259)

[T]he Goffin-King composition
in the States is given a tender work-
out by popular Duffy Power on this
disc. It's a goodly effort with a
goodly lyric and a great tune. We reckon
that if this song does hit it, it will
hit it big. Even a harp is thrown
in on the number which lends to build
rather.
FOUR

Flip is a different work as might
have been expected by the title. It's
a goodly number with Duffy in
good vocal form and the usual
biological chord. Good performance by a
fine group.
THREE

MAUREN EVANS

Oh, What A Guy; What A Delusion;
A Day Mad (Orbicle CB 185)

[T]HERE'S a very fair chance that
this will restore the Cardiff
to the charts. Reason is that
there's a certain charm to a frothy
classical air and the words are
clever in the sense that "Take I
Do" was a commercial blend,
very good. Also the medium
charity, to a tastefully assembled
commercial and confident
group in for a touch of the
Kitts mild through. It's a good
ton disc. However, do with the
side is the older parody with little
new. Flip is goodly but
It's sort of secretly round, the
group.
FOUR

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

BUDDY HOLLY

Whisper; Because I Love You
(Cost & Trade)

[F]IRST completely new single
from Buddy for a while, or
new top 40 hit. It's a tender
beat ballad that's filled with
Holly manful and sports
some typical backing and
blend perfectly with his unique
voice. Catchy and ultra-commer-
cial with a good guitar lick,
and a sound that's always in
right up-to-the-minute. This may
not be another top 10 disc, but
it will make the top twenty with
Holly numbers.
FOUR

Another ballad on the flip,
called from his best-selling
"Remembering" album. Certainly
not the best thing he has re-
corded, but it has a likable
backing and a good sound that
is unusual to say the least.
Perhaps a better flip would
have been better.
FOUR

TOP 20 TIP

JET HARRIS AND TONY MEHAN

Apprehive; The Tall Texan
(Decca F 11728)

[A] SPANISH effort from
L.A.'s instrumental twosome
with a goodly backing, and
loads of good professional
"Scientific" rhythm programming
and nevertheless
a goodly effort that makes
the top ten with no difficulty.
Kenny Rogers marks him
with a good guitar lead, naturally
correct.
FOUR

Drummer Tony Mehan
played the flip, a big sound-
ing number with the same format as
the top side and a decent enough
one with some good instru-
mental sounds from all concerned.
THREE

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ton disc. However, do with the
side is the older parody with little
new. Flip is goodly but
It's sort of secretly round, the
group.
FOUR



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



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

MAJOR LABEL

The Monkey Times; Moon Didn't
Know (Columbia DB 7099)

[C]URRENTLY in the U.S. Top
Twenty is this highly
medium paced effort by the
strangely-named quartet, who
in a top beat with a commercial sound
and some decent strong backing
from one would imagine. There's
no instant hit running through the
piece, which although we doubt will
hit it here should be topped up by
the specialist. But we wish some
one would tell us how to do the
Monkey.
FOUR

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

CRAIG DOUGLAS

I'm So Glad I Found Her; Love
Her While She's Young (Decca
F 11722)

[D]RISK beat for Mr. Douglas
in his latest, with a catchy
and some good vocalizing. A
nervous in a top beat with a commercial sound
and some decent strong backing
from one would imagine. There's
no instant hit running through the
piece, which although we doubt will
hit it here should be topped up by
the specialist. But we wish some
one would tell us how to do the
Monkey.
FOUR

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

JOHN SANDON AND THE REAM FOUR

Hey; Magic Potion (Pye 15559)

[J]OHN'S sang lead on this record,
and lead rendering of the Bee. King
number which is very well per-
formed indeed. There's some good
frotty backing sounds and the lead voice
of Johnny backed with excellent
work from the boys sound.
FOUR

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

THE CHAMPIONS

Caribbean; Riky (Orbicle CB 1854)

[A] GROUP from Sierra Leone
who in their narrow range in a
bit best concert. Guitar-dominated
sound on the top side - both tunes
were written by Miss Diamond,
top British producer. Group works
through a catchy melody with con-
siderable efficiency - incidentally,
"Caribbean" is a new music pre-
cess being shown in London. It
will be more well liked, with self-
sufficiency and phlegm, hit the charts.
FOUR

Flip is a number better sort of
thing and with a good lyric and
some fair old backing work through
in by the boys, who get out of the
Liverpool. Good flip.
FOUR

RECORD BOX 50

AIR MAILED FROM NEW YORK

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

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

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- | | |
|---|--|
| 1 (1) WHEN, Kalin Twins | 11 (11) RAVE ON, Buddy Holly |
| 2 (1) ALL HAVE TO DO DREAM, CLAUDETTE, Evelyn Bros. | 12 (12) YAKETI YAK, Coasters |
| 3 (2) RETURN TO ME, Dean Martin | 13 (12) POOR LITTLE FOLK, Ricky Nelson |
| 4 (4) ENDLESS SLEEP, Marty Wilde | 14 (12) FEVER, Peggy Lee |
| 5 (5) HAD HEADED WIND, Elvis Presley | 15 (11) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake |
| 6 (4) CAROLINA MOON/STUPID CUPID, Connie Francis | 16 (16) BIG MAN, Four Tops |
| 7 (7) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves | 17 (16) SPLISH SPLASH, Bobby Darin |
| 8 (8) PATIENCE, Fredi Fero | 18 (16) VOLARE, Dino |
| 9 (11) YAKETI YAK, Coasters | 19 (19) EARLY IN THE MORNING, Buddy Holly |
| 10 (11) RAVE ON, Buddy Holly | 20 (11) LITTLE BERNADETTE, Betty Belfonte |
| | 21 (11) SUGAR MOON, Pat Boone |
| | 22 (11) THINK IT OVER, Crickets |

FORM Chart Survey

A LOOK AT THE U.S. CHARTS

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

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

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

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- | | | | | | | | | | | | | | | | | | | | |
|--|--|---|---|--|---|--|--|--|------------------------------------|---|---|--|--|---|---|---|---|--|--|
| 1 TWIST AND SHOUT (1) The Beatles (Parlophone) | 2 HOW DO YOU DO? (2) Gerry & The Pacemakers (Parlophone) | 3 FRANK FIELD'S HITS (4) Frank Field (Columbia) | 4 HOLIDAY CARNIVAL (9) Cliff Richard (Columbia) | 5 SUMMER HOLIDAY (10) Frank Field (Columbia) | 6 FACTS OF LIFE FROM STEPTOE & SON (10) Harry H. Corbett & Wilfred Brambill (Pye) | 7 DANCE ON WITH THE SHADOWS (7) The Shadows (Parlophone) | 8 JET AND TONY (11) Jet Harris & Tony Meehan (Decca) | 9 MORE OF FRANK FIELD'S HITS (10) Frank Field (Columbia) | 10 DREAM (14) Roy Orbison (London) | 11 ON THE AIR (16) The Spineticks (Orion) | 12 BILLY FURY & THE TORNADOS (15) Billy Fury & The Tornados (Decca) | 13 DECK OF CARDS (17) Dick Martinella (London) | 14 ALL ALONE AYE (18) Brenda Lee (Brunswick) | 15 TORNADO ROCK (18) The Tornados (Decca) | 16 YACHT STOP LOVING (19) Ray Charles (HMV) | 17 DEL SHANNON NO. 2 (19) Det. Shannon (London) | 18 KID GALAHAD (19) Jimmy Preston (Decca) | 19 SAMMY DAVIS, JR. IMPERFANTION (20) Sammy Davis, Jr. (Reprise) | 20 TRIBUTE TO BUDDY HOLY (20) Mike Berry (HMV) |
|--|--|---|---|--|---|--|--|--|------------------------------------|---|---|--|--|---|---|---|---|--|--|

RECORD BOX 50

COMPILED BY THE RECORD RETAILER

CLIFF RACES BEATS

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

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

- | | |
|---|---|
| 1 BAD TO ME (1) (5) Billy J. Kramer & The Dakotas (Parlophone) | 26 ONLY THE HEARTACHES (Parlophone) |
| 2 I'M TELLING YOU NOW (3) (4) Freddie B (Parlophone) | 27 THE GOOD LIFE (2) (7) Tony Bennett (CBS) |
| 3 SWEETS FOR MY SWEET (2) (10) The Searchers (Pye) | 28 SURF CITY (30) (1) Jan and Dean (Liberty) |
| 4 LEGION'S LAST PATROL (1) (1) Ken Tucker & His Orchestra (HMV) | 29 LINE UP (14) Gerry and The Pacemakers (Columbia) |
| 5 WIFE OUL (1) (6) The Surfaris (London) | 30 WIPER (15) Brenda Lee (Brunswick) |
| 6 I'LL NEVER GET OVER YOU (9) (6) Johnny Kidd & The Flames (HMV) | 31 TAKE THESE CHAINS FROM MY HEART (19) (18) Ray Charles (HMV) |
| 7 YOU DON'T HAVE TO BE A BABY TO CRY (12) (4) The Carvelles (Decca) | 32 SO MUCH IN LOVE (26) (6) The Tymes (Parlophone) |
| 8 IN SUMMER (9) (4) Frank Fury (Decca) | 33 KENNY BALL IN LOVE (26) (6) The Tymes (Parlophone) |
| 9 ALL IN THE GAME (25) (2) Cliff Richard (Columbia) | 34 I'M MY PARTY (31) (6) The Brubners (Parlophone) |
| 10 IT'S ALL IN THE GAME (25) (2) Cliff Richard (Columbia) | 35 LOVE (21) Lester Gore (Decca) |
| 11 JUST LIKE EDDIE (18) (4) Hines (Decca) | 36 DECK OF CARDS (27) (20) Nick Martinella (London) |
| 12 SHE LOVES YOU (1) (1) The Beatles (Parlophone) | 37 TWO SILHOUETTES (4) (2) Det. Shannon (London) |
| 13 TWIST AND SHOUT (17) (9) Brian Poole & The Tremoloes (Decca) | 38 SURF (15) (5) The Beach Boys (Capitol) |
| 14 DA DO RON RON (8) (11) The Crystals (London) | 39 I WANNNA STAY HERE (47) (2) Miki and Griff (Pye) |
| 15 DEVIL IN DISGUISE (11) (6) Elvis Presley (RCA-Victor) | 40 (1) The Bachelors (London) |
| 16 SURE YAKI (14) (10) Kyu Sakamoto (HMV) | 41 FROM ME TO YOU (27) (20) The Beatles (Parlophone) |
| 17 DANCE ON (27) (3) Kathy Kirby (Decca) | 42 CHRISTINE (40) (5) Miki & Ember (Pye) |
| 18 WELCOME TO MY WORLD (13) (12) Jim Reeves (13) (12) Jim Reeves (RCA-Victor) | 43 THAT'S WHAT I WANT (4) (3) The Marauders (Decca) |
| 19 I WANT TO STAY HERE (36) (2) Steve Lawrence & Eydie Gorme (CBS) | 44 EASIER SAID THAN DONE (COM) ON HOME (37) (4) The Springfields (Parlophone) |
| 20 THE CRUEL SEA (16) (16) The Beaches (Parlophone) | 45 BE GIRL (3) (3) The Dennisons (Parlophone) |
| 21 ATLANTIS (16) (12) The Shadows (Columbia) | 46 SEARCHIN' (11) The Hollies (Parlophone) |
| 22 I WANT TO STAY HERE (36) (2) Steve Lawrence & Eydie Gorme (CBS) | 47 LOVE YOU BECAUSE (31) (4) Marianne (Capitol) |
| 23 ME LOVING YOU (11) (11) Kenny Lynch (HMV) | 48 YOUR BABY'S GONE (11) Duane Eddy (RCA-Victor) |
| 24 COME ON (24) (6) The Rolling Stones (Decca) | 49 STILL (1) (1) Ken Dodd (Columbia) |
| 25 BY THE WAY (23) (4) The Big Three (Decca) | |

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

No 33

KARL DENVER
DECCA F.11720

KEN DODD
COL. DB 7094

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

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

MY BOURNIEVILLE BACK

by THE ANGELS

MERCURY AMT 1211

KPM MUSIC

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

DECCA

THE INNOCENTS

Columbia DB 7098

ELAINE & DEREK

Piccadilly TN 35136

With a Comedy Sing Top in the States, DAVID GRIFFITHS turns the spotlight on

THE band is playing and sending the telephone rings (they are always ring singly). The music stops while one of the guys picks up the phone and says "Hi, there. I'm being told that you've got a number one and he keeps saying 'You don't say! You don't say!' YOU DON'T SAY!" As soon as he puts down the receiver he bends back, beside himself with impatience, howl out: "Who was it?"

Answer: "He didn't say."

A corey and not particularly funny routine, but significant. It's from a Spike Jones record issued in the mid-1940's and that batch (Coke, Cocktails For Two and The Song Of The Vega Boatman among them) marked the start of a trend in comedy records that has taken about 15 years to turn into a boom.

Sure, there were comedy discs before Spike Jones' music, but they were generally jokes with D'Busfield and musical parodies (Rochester, Burns and Allen, and Jimmy Durante—most others)—more recording buyers back in the 1930's and way back in the early days of disc there were such comical side-effects as: Cohen On The Telephone.

EARLY STUFF

But Mr. Jones became a vogue and made a lot of money from a number of comedy funny numbers. One of his employees went off and signed a record contract of his own (with Capitol) and the highly successful Red Eagle and His Natural Seven were born. They achieved great success with Captain Jack and Whiskey Annie and Women, a parody of a religious revival meeting at which a drunk gets shouted to heel. Comedian He gets his wit and the girl sneers according to the label, it's Canned G. Stamp. Her more usual name is Stuffed.

Capitol soon had another hit in the difficult, even dangerous, field of parodies of religious fervor. Johnny Stallymo had a recording. It's in The Book recording fundamental preacher. Others who did well at this time include Peter Lind Hayes with Life Gets Tired, and Mickey and His Kicker Sammers, a Yiddish version of Spike Jones' "I'm a Jew" parody of the school of Jesus. Jerry Colonna, too, nearly drowned in the flood of parody, but his version of I Am The Bright Light.

FORTUNE

However, the first man to make a fortune out of recorded satire was the brilliant Sam Froberg, who died today but who is remembered because of his numerous records. Froberg worked over such popular hits as Yellow Red Hot (Tina Turner and David) and four little socks treats as rock and calypso as well as parodying a pop of American TV and radio shows. His records were often strangely successful, but far more important than that, they were extremely funny.

Froberg, Jones and Jack eagerly seized on by Jack Jackson, who pioneered the technique of using one or two line intermissions from funny records in his own TV disc jockeying. In the mid-50's Jackson had few disc jockeys on the lines from. But the LP arrived and by virtue of promising a half hour of comedy per disc was being accepted.

All first, the story was that comedy didn't work to try comedy because they quickly tired of hearing the same jokes over and over. It is only in the last four or five years that this prejudice has been overcome. The records that are best are those that do more than retail gags. They are the ones that present character acting, funny voices and so on.

From America came clever and sophisticated comedians, but they simply not found in Britain. All this, some, the most intelligent, Mr. Bob Sisk, has not done so well on the records. He has a number of records that are character acting, funny voices and so on.

LEE CURTIS AND THE ALL-STARS

Two weeks ago, in our edition No. 137, dated August 17, 1963, it was stated in Billboard Magazine that Lee Curtis and The All-Stars had broken away from Lee Curtis.

Mr. J. M. Hanners of the American Agency, who asked us to point out that, although there have been a number of personnel changes affecting the group, the name "All-Stars" is registered with the Agency and should not be used by them. We trust that this will clear up any embarrassing misunderstanding with regard to the All-Stars and the All-Star Records, respectively.

But his material and generally sticks to easy situations depicting human foibles (Cohen and his children, Jewish characteristics, toilet humor frolics — Cohen On The Telephone had a farcical sense of humor—and incidents that spill over from that show into what is less polished but he developed political satire of high quality and made a lot of the current comedy American LP's such as The Five Family, The President Steve Blue and The Other Family.

One American "Sophisticate" who has not made it to an British label is Longo. But from where we are protected by Henry Brooks himself. Longo, who had allowed into the country and no record company has offered to make up for his loss by releasing his records in the States. His is hardly surprising. However impressive they are in person his records are generally poorly received and only in this country by those world-be-be people prepared to take themselves out and look round the specialist shops in search of American imports.

For such specialists there are a few records in the way recorders. I think maybe Capricorn sparked that idea. He has a record called "Mania" to which other, getting more and more, it got a few records on the BBC before he was realized what all the throbbing and straining implied. Nowadays the composer of this sort of thing is called a Beat Generation. The most notable names are Eric Burdon and Rod Red Fox (an excellent comic).

Britain's entries in this field are slight but Christine is the charts, recorded by Miss X Joyce Bland, who is backed by John Barry, no less. This affair has just been put off by Island Records, who also offer an LP, Miss To Strip To, which comes with a free and quite excellent comic.

VAUGHAN MEADER clicked with his excellent "The First Family".

COONS, STEPHEN AND SON, Max Miller, Hattie Jacques and Eric Burdon. Roy Marlinga and Caudill. Camera, Charlie Drake on disc and Eric Burdon on tape. Harry Secombe, who has straight.

One man who has made a debut by this outstanding disc is called Jack Jackson who used to have to rely on a few well-known Froberg and Spike Jones discs. Now he can interpret lines by a host of stars from both sides of the Atlantic.

GREATEST

Of all the recent American arrivals on the funny record scene we think they include the hilarious voice caricatures: Jonathan Winters, the very Bob Newhart (one of the favorites of Housewives) and the terrific duettists Mike Nichols and Elaine May—the one who is likely to break up the greatest success in Alan Sherman, a pop-writer who began producing his own songs as a Hollywood party where he killed Jewish musicians.

He made a concert LP of his parodies, My Son The Folk Singer, which quickly became a million.

Now he's the singles field and looking up the American charts with Hello Muddah Hello Faddah, the record that was a summer camp. The disc has a fine musical accompaniment by Leon Russell. It is his latest LP, My Son The Celebrity—into the American charts.

With this kind of comic recording going on, it's hope that some of the great old-fashioned records in the American charts are being forgotten. The newer comedians are, on the whole, excellent but where are the LP's by the artists who deserve their success? Some of the great old-fashioned records are: "The First Family" by Eric Burdon and George Burns (not forgetting Grace Allan).

Maxie Frank Sinatra will get round to remembering them and what you got (Dug Me Around) by George Worthington. After all, he remembered Joe E. Lewis and the "The First Family" by My Brother/Son Simon/Walsh and Eric Burdon.



THAT WAS THE WEEK THAT WAS
Some members of the TWTTW team of BBC-TV fame.

ALLAN SHERMAN: A million-selling LP and now a No. 1 chart single.

WHEN Fye records launched their second B & B came out as a single. It was a strange name of Howlin' Wolf. The disc was "Just Like I Treat You", and although it didn't make the charts, it still managed to sell a fair old number of copies, including fans everywhere who heard this thrifty exciting artist for the first time.

The last time he'd been in the States was in 1951 when he was a Howlin' Wolf record was issued here was "Down In The Bottom" which was released as part of Pyle's first R & B album in 1951 which had such discs as "Berry's 'Talkin' About You", "Toby's 'Work on Me Baby'" and "Knee Soak".

Howlin' Wolf is also unquestionably in his personal life. As a young man he was treated very badly in the Southern States by white men. Now he is color prejudiced. He won't talk to whites. And unlike most white people who are prejudiced, Howlin' Wolf has good reason for a change.

Last year, Dean Rusk, Secretary of State and co-chairman of the Washington Jazz Festival, contacted Chess records in Chicago and asked if The Wolf was available to appear. This is only a small example of the esteem with which The Wolf is held in American Jazz circles. Unfortunately very little of Howlin' Wolf's recorded work has been issued in this country, but the Dr. Diddley, he has built up an immense following on the strength of his American releases. One of his greatest records, and a rhythmic and blues classic, "Smokestack Lightnin'", was recorded in 1949 on London EMI-1972 about on London EMI. Fortunately this track is included on The Wolf's first Chess LP, "Moanin' In The Moonlight", and the second rhythm and blues record collector should be without it.

Howlin' Wolf's music is steeped in the country blues tradition, and he works a 20-acre cotton patch in West Memphis, Arkansas. He is an exceptionally tall and well-muscled man, physically as well as musically, weighing 275 lbs. and reaching a height of 6 feet 3 inches. His appears to have no regular backing group, and according to Memphis, he has no regular Chicago in his track and picks up a Memphis group, and he is, in fact, a "one-man band".

Here then is the complete discography of Howlin' Wolf, all of the Chess records he has, in fact, a crown LP. In early 78 p.p.m. recordings . . .

HOWLIN' WOLF BURNETTE

WHEN Fye records launched their second B & B came out as a single. It was a strange name of Howlin' Wolf. The disc was "Just Like I Treat You", and although it didn't make the charts, it still managed to sell a fair old number of copies, including fans everywhere who heard this thrifty exciting artist for the first time.

- 1479 How Many More Years/My Home/At Midnight
1487 The Wolf Is At The Door/House Rockin' Boogie
1514 Gettin' Old And Grey/Mr. Highway Man
1515 Saddle My Pony/Warries All The Time
1528 Old Red/Life Love Affair
1537 All Night Boogie/Love My Baby
1546 No Place To Go/Smokin' Daddy
1566 Somebody In My Home/Nature
1581 Big Bad Around/Four/Four
1593 Who Will Be Next/Have A Little Girl
1607 Come To Me Baby/Don't Mess With My Baby
1616 Smokestack Lightnin'/You Can't Be Beat
1631 I Asked For Warmth Glad
1648 Good Bad Home/My Life
1668 Somebody In My Home/Nature
1679 Poor Girl/Sittin' On Top Of The World
1700 Howlin' Blues/Helter Go Home
1716 I've Been Burned/My Airplane Man
1718 The Natchez Burnin'/You Gonna Wreck My Life
1762 Howlin' For My Dindie/Spoonful
1793 Down In The Bottom/Life Blues — (Eye Let. 78 2510)
1814 Snake For Me/Red Rooster
1815 Gonna Slow You'll Be Mine
1822 Just Like I Treat You/My Superstitions—(Eye Let. 78 2519)
- London REU 172 — Come To Me Baby/Don't Mess With My Baby
Smokestack Lightnin'/You Can't Be Beat
- L.P.s
1438 MOANIN' IN THE MOONLIGHT/Moanin' At Midnight/How Many More Years/Smokestack Lightnin'/Berry's Talkin' About You/No Place To Go/All Night Boogie/I've Leavin' You/Moanin' For My Baby/Ask For Water/She Got Me Gasoline/For Your Somebody In My Home
- Chess 1459 HOWLIN' WOLF Snake For Me/The Red Rooster/Howlin' For My Baby/Down In The Bottom/Red Rooster/Spoonful/Gonna Slow Down/Down In The Bottom/Bad Door Man/Howlin' For My Baby/78
- Crown CLP 524 HOWLIN' WOLF SINGS THE BLUES/Moanin' In The Moonlight/Moanin' At Midnight/Cryin' At Bay/Better/Life Blues/Howlin' For My Baby/Down In The Bottom/Red Rooster/No Place To Go/All Night Boogie/Warries About My Baby/Brown Skin Man/Walsh and Eric Burdon/Smokestack Lightnin'