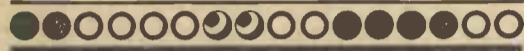




PROUD

Johnny CRAWFORD

HL 9869



116 SHAFTESBURY AVENUE, LONDON, W.1.

THIS WEEK A SPECIAL EDITION TRIBUTE TO BUDDY HOLLY

See pages 1, 6 and 7

No. 100

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

WEEK ENDING FEBRUARY 9, 1963

EVERY THURSDAY

# THE HOLLY INFLUENCE



MIKE BERRY

(NRM Picture)



BOBBY VEE

(NRM Picture)



ADAM FAITH

(NRM Picture)

TOMMY ROE



A special tribute to BUDDY HOLLY on the fourth anniversary of his death. The artists on this page all owe something to Buddy or have been at some time compared to him.

More pictures and features on centre spread.

THE CRICKETS

(NRM Picture)



# NEW RECORD MIRROR

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## LEAN GENE

I HAVE noticed in the hit-parade in recent weeks that certain names seem to dominate the hit parade. There is nearly always a Johnny and/or a Bobby high up in your Top 20, and Frank is becoming a leading name now too. But one Christian name that seems never to appear is Gene. There are five Gene's, all popular American stars, who never seem to make it here, like Gene McDaniels who, even though he is no longer always covered never seems to click, or Gene Pitney, who deserved a better fate than he got with "Only Love Can Break a Heart", and indeed all his previous releases, or Gene Chandler, the "Duke of Earl" million seller, who means nothing here, or Gene Vincent, who, despite drawing crowds to his five appearances, seldom has a disc winner, or even Gene Krupa, a far superior drummer to Tony Meehan or Sandy Nelson, who releases catchy numbers like "Perdido", but still never get a look-in in the hit parade. Why do we ignore the Genes of this world? — ANDREW WARREN, Tudor House, Rugby.

# I'M PROUD OF CLIFF



HERE is an open confession from an ardent Presley fan, Cliff Richard is fabulous. Up until now I thought he was a lot of tripe but after seeing his recent Palladium billing and his new film Summer Holiday I'm really proud that at last he has reached the peak of his career.

But it will be interesting to see what happens by the end of this year.

Presley was at his peak mid summer and is slowly but surely dropping unless something is done to improve his discs. His latest film is "puerile" and it hurts me to say it but there is no other word for it. So come on, Elvis, make another King Creole and get back to the top of the tree again.—STEWART FOX, 155 Altham Grove, Harlow, Essex.

CLIFF RICHARD: Praise from an ELVIS PRESLEY fan is praise indeed. Picture is a still from the ultra-successful "SUMMER HOLIDAY".

## FRIGHTENED FOLK

DO all folk music fans go into hiding? I have been playing, singing and writing folk songs for two years and believe it or not I have yet to meet one person who plays, sings or is even really interested in folk music. Could it be folk fans are ashamed to let people know of their love for this type of music, and because they are frightened by what their "pop fan" friends will say? — T. BARBER, 3 Ratcliffe Road, Fakenham, Norfolk.

## WRITE TO ME

IN this country which seems to be composed of people who are "just mad about" Cliff, Adam, Elvis and Billy Fury, I wonder if there is anyone who would be interested in corresponding with a girl in her twenties who likes swing, modern jazz and "quality" vocalists such as Buddy Greco and Ella Fitzgerald?

I would be especially interested to hear from people who play musical instruments or can sing. — AUDREY BRAILSFORD, "Milverton", 196 Marsh Hill, Erdington, Birmingham, 23.

## SAYS AN ELVIS FAN

### PETITION PLEA

SOME of my friends and I have started a petition requesting a fifteen minute programme of discs by the late great Buddy Holly on Radio Luxembourg.

Already we have over 16,000 signatures but we need more. We should be very grateful to anyone who can collect small petitions of their own and send them to me in the near future. We will then present the formal petition to Radio Luxembourg. Please send petition and s.a.c. to the address below.— "MIKE", 58 Courthill Road, Parkstone, Poole, Dorset.

### STAND UNITED!

BEING a great "genuine" fan of Buddy Holly, I am shocked at those certain people who have degraded the name of their idol, using as an excuse that they don't like impersonators. Frances Clements is one of the people to whom the above applies. I was under the impression, when watching the Bobby Vee Show at Harrow, that a bunch of raving idiots had somehow managed to creep in.

Shows how right one can be. There has been a great deal of literature written about this subject, which is slowly dividing Buddy Holly's great following of fans, and if this rift continues, the result will be disaster. So to every true Buddy Holly fan, I beg, pull yourself together. He is the king in his own field; no one disputes that. But many kings, history has told us, have fallen from their thrones because their subjects have turned upon one another.

This must never happen to Buddy Holly. Remember: United we stand. Divided we fall.—RODNEY HOLLOWES, 40 Clydesdale Avenue, Stanmore, Middlesex.

# 'I'm A Woman' says Peggy

WITH twenty-one successful show-business years behind her, Peggy Lee isn't the sort of person to worry about hit records. She is a "stayer" who relies chiefly on albums to please her countless admirers.

But occasionally, Peggy comes along with a single that sets the cash registers ringing and the record buyers talking. "I'm A Woman", her latest release, is one such disc. Penned by Leiber-Stoller, it is already a hit in the States, and is now arousing considerable interest in Britain.

La Lee—like so many other singers of her calibre—falls somewhere between pop and jazz, and manages to please those people on both sides of the fence. Remember her 1958 hit "Fever"? Jazz critic Steve Race described it as: "One of the greatest records of our time." It certainly is. After finding a top ten place in the U.S. and British lists it was voted by many as "the disc of the year".

Her other successes included, "Don't

Smoke In Bed", "You Deserve", "Golden Earrings", "Alright, Okay, You Win" and "Mr. Wonderful".

But the first hit Peg had was with "Why Don't You Do Right"—she still sings it—which was made on joining the Benny Goodman Band in the early '40s.

The blonde Capitol recording star married Goodman's guitarist, Dave Barbour soon after (they are now separated), and together they wrote many wonderful hits which Peggy recorded. The million seller "Manana" was one of these.

From a jazz angle, "Black Coffee", first released eight years ago—but now obtainable on Decca's bargain Ace of Hearts label—is reckoned to be her outstanding album.

One of Peggy's aims is to reach as many people as possible. She fulfilled this ambition through acting—"Pete Kelly's Blues" was a good example—and also writing for Walt Disney.

Miss Lee has often been labelled "another Billie Holiday". She has used some of Lady Day's material in her act—Tribute to Billie—but found that it

wasn't really suitable for night-club audiences.

Critics and British artistes love her. Cliff Richard collects her LPs and confesses: "She's just great". Cleo Laine is another of Peggy's admirers.

The voice of La Lee lacks depth, admittedly, but her projection is a lesson to all singers.

She dislikes much of today's pop music, but is an ardent Ray Charles fan. She was introduced to his music by her teenage daughter, Nicki.

Another of Peggy's dislikes is Country and Western music—even though she was raised in North Dakota where they rave about it.

On May 29, 1959, Miss Lee appeared for the first time with blind pianist George Shearing and his Quintet before 2,500 "deejays" at a Disc Jockey Convention in Miami, Florida.

They gave her tremendous support. The result? A recording of the concert was waxed and went out to collectors in 1960 as "Beauty And The Beat". The album occupied a place in the best-sellers for a long, long time, thanks to tracks like "Do I Love You?" and "Get Out Of Town".

Another of her fine LPs is "Latin A La Lee". Jack Marshall provided the soft Latin backing on this disc, and one track, "Hey There", got "rave" notices everywhere.

In November 1961, Peg went into a New York hospital with pneumonia—caused it was thought, by exhaustion. But, characteristically, she left within a few days—against the advice of doctors—and returned home.

Her recorded "classics" are too numerous to mention, but if you want to "discover" 24 of them, try to obtain a copy of "The Best Of Peggy Lee" on the Brunswick label. It's money well spent!

Peg is a "quality" singer who has come a long way since the Goodman days. By working hard and exploiting her talents to the full, she has stayed at the top of her profession.

She is an idol who will never be toppled—of this I am certain.

ALAN MONOHAN



# NEW RECORD MIRROR

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Watch for New Dates

# ELVIS — OR PELVIS!

NORMAN JOPLING SPOTLIGHTS THE CONTROVERSY CURRENTLY RAGING AMONG ELVIS FANS—HAS HE IN FACT DECLINED SINCE HIS 'PELVIS' DAYS?



Left and above we have the earlier ELVIS PRESLEY as seen in the film "LOVING YOU". Above right is the up to date EL in a still from the highly polished and amusing "FOLLOW THAT DREAM". The "friendly" rivalry of the two camps can do nothing but help keep Elvis riding high.

**SINGER ELVIS PRESLEY** was born on January 8, 1935. That was the most important event of his life.

When he was in his late teens he waxed some demo discs for the Sun label in Memphis—and later some enterprising person had them played over the radio.

That was the second most important event of his life.

Many years later Uncle Sam decided that Elvis Aaron Presley should do the U.S. Army the honour of serving with them and Elvis Aaron Presley was in—for eighteen months.

That was the third, and so far last, of the important events of the Presley life. It was also the most controversial for it sets Presley fan against Presley fan—makes them call each other names and do other objectionable things.

Because before he went into the Army Presley was purely and simply the King of Rock 'n' Roll and the idol of every teenager who bought discs.

Now he is not. He is the established King of the pop record world, taking over from where Bing Crosby and Frank Sinatra left off.

And the question that is raging between Presley fans old and new is whether or not Elvis should have stuck to the style of singing and acting he adopted before he left the Army instead of forsaking it for the more universal style he has now adopted.

It all boils down to whether you prefer "Return To Sender" or "Good

Luck Charm" to "All Shook Up" or "Big Hunk O' Love".

Or if you liked the sullen "King Creole" Elvis to the merry bubbling "Girls, Girls, Girls" Elvis.

Or if you like sideburns to an ordinary haircut. Ad infinitum.

Let's look at the side of the story of the fans who prefer the new Presley—those who don't want a retrogressive step by their idol.

## BETTER SHAPE

They say: 1. Presley's voice is in far better shape—he sings better songs musically—his voice is not drowned by a frantic rock backing—his discs appeal to young AND old—he sings, not shouts, his way through his songs—his singing has obviously matured—he has expected his fans to grow up musically with him instead of being left behind.

2. Presley's acting has a far wider appeal—it is better in that the scripts don't have to be built around him—he doesn't have to have films over-laden with songs for box-office appeal—his films are more sensible and mature—his acting is far better—he looks decent enough to appeal to every one now he's got rid of his sideburns and "Pelvis" tag.

That's what the new fans say. Now hear the old ones.

They say: 1. Presley's new songs are soft and slushy—he puts no real feeling into them—they haven't the lasting appeal of his pre-army discs—his backing groups and orchestrations are not up to the old standard—half his songs sound the same—his new discs are dull

and boring—his new discs are only being bought because of the name on the label—and that Presley has forsaken his teenage fans, who put him where he is, for an adult audience.

2. His films are watery and dull—there is no real excitement in them—Presley's acting ability isn't given a chance to be seen with the watery scripts—there are either too many or too few songs on his films—because of continued success his films have stagnated and are beginning to deteriorate.

So there are the two points of view. The second is almost anti-Presley to the point of criticising him for everything he has done since leaving the army while the first can seemingly see nothing good in his pre-army days.

The fact is, of course, that Presley fans must be satisfied with him or they wouldn't buy his discs or see his films. Fans who order his discs and buy them without even hearing them just can't care what sort of Presley they get, as long as it is Presley.

And that's just the attitude of the Elvis Presley follower. No matter what it is as long as it's Elvis. You can't like every disc the man makes—but his fans buy them all just the same.

For the new Presleys we say—go on, buy his discs with monotonous regularity. They are enjoyable but in time you may see the point of view of the old Presley fans.

To the old Presley's. If you don't like Elvis's stuff don't buy it. There are plenty of good rock 'n' roll singers about. And there's always your old Presley discs to play, anyway . . .

But doesn't anybody like both Presleys?

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# HELEN TO WAX IN NASHVILLE

## Jordanaires Possibly In Support

HELEN SHAPIRO is to record in Nashville, Tennessee, probably accompanied by The Jordanaires. Recording manager Norrie Paramor flies to Chicago next week to discuss possibilities of American release of Frank Ifield's records with Veejay Records, then Norrie heads to Nashville, where, on February 18, 19 and 20, he supervises recordings of up to 12 numbers by Helen. All the songs—some British, some American—are exclusive to her.

# MATT GUESTS WITH SHIRLEY

## Country-wide Tour Arranged From March

A 19-DAY concert tour, starring Shirley Bassey, Matt Monro as special guest, and Woolf Phillips and his Concert Orchestra, has been arranged by William Victor Productions.

The venues: March 8, Bristol; 9, Bournemouth; 10, Southend; 15, Hanley; 16, Manchester; 17, Coventry; 22, Cardiff; 23, Portsmouth; 24, Worcester; 30, Sheffield; 31, Newcastle; April 6, Blackpool; 7, Liverpool; 12, The London Palladium Easter Variety Show; 13, Croydon; 14, Leicester; 19, Birmingham; 20, Bradford; 21, Stockton.

William-Victor is a branch of Vic Lewis's activities. Lewis has just combined his agency with Alan Blackburn—who is in Germany this week lining up the Continental side of their deal—and together they will represent GAC, one of America's biggest booking offices, who handle Chubby Checker, The Everlys, Paul Anka, Pat Boone and Nat King Cole.

But no British appearances by these artists can be expected until late summer.

# JANICE NICHOLLS

## 'Five' Released

"THANK YOUR LUCKY STARS" panellist Janice Nicholls—the girl with the Birmingham accent—becomes a recording artist herself this month when Decca release (on February 15) "I'll Give It Five", a comedy number written for her by Cliff Adams and Boogie Barnes.

Janice, 17, is the only permanent member of the panel, and was once dropped for several weeks, but brought back by public demand.

ABC Television have not so far come to a decision as to whether "I'll Give It Five" will be played on the show.

# ROLF HARRIS

## Follow-up

"JOHNNY DAY"—the latest on Columbia (February 15) from Rolf Harris—is described by Rolf as "like an aboriginal High Noon." Rolf heard the number on a recording of abo music and wrote his own simplified version of the story.

An unusual feature of the accompaniment is a rhythmic sound like a man breathing. It is. On breath is Rolf's recording manager, George Martin.

# BG/USSR Released

"BENNY GOODMAN IN MOSCOW", the historic two-volume RCA Victor album of recordings made during B.G.'s summer tour of the Soviet Union, is released in Britain this month. In addition to the sleeve notes, there's a sleeve insert of recording manager George Avakian's diary of the trip. Even Mr. Krushchev got into the act, saying he liked the sounds, "but I don't understand these things too well."



PROUD GODFATHER JOE BROWN AS HE HOLDS BABY BERENICE COOPER AT HER CHRISTENING. EVEN PROUDER PARENTS ARE MR. AND MRS. GEORGE COOPER. GEORGE IS, OF COURSE, ONE OF OUR TOP AGENTS. OTHER STARS PRESENT INCLUDED MARTY WILDE, JOHNNY KIDD AND TOMMY BRUCE. (NRM PICTURE.)

# KINGSTON TRIO TOUR SET

## British Trad in Support: Ball, Temps.

AT long last The Kingston Trio, America's top-selling folk-type group, are to tour Britain. They open April 13 at Manchester Free Trade Hall, with The Temperance Seven.

For their next concert, in London, the trio share the bill with Kenny Ball's Jazzmen, which will mark Kenny's first appearance at the Royal Festival Hall.

Ball and the boys stay with The Kingston Trio for concerts at Birmingham City Hall on April 16, and the Odeon, Hammersmith, on April 21.

Kenny, who is just recovering from a nasty virus that struck him down last week (Nat Gonella "depped" for him at Fareham on Wednesday; Kenny made a gig at Grosvenor House on Friday, but collapsed coming off the stand); Dave Stewart, from Ed Corrie's Band, "depped" at Hastings on Saturday), faces further hazards at the end of the month. February 21 he's in Sheffield, treks 80 miles to Walsall on February 22, leaving at 11 p.m. to get to Bridlington Spa—155 miles away—for an all-night carnival the same night, then driving 100 miles to Bradford for the 23rd. After that he has to travel over 300 miles to Merthyr Tydfil to start a six-day Wales and West Country tour on the 24th.

# GRRR CONFERENCE

## And Trade Fair

THE Gramophone Record Retailers Association have finalised plans for the 1963 Conference and Trade Exhibition.

It will take place at the New Ambassadors Hotel, Upper Woburn Place, W.C.1, on April 21st and 22nd. The Society Suite is devoted to the Exhibition and the Gold Room to the Conference.

This is the first time that so many record labels have been gathered under one roof, together with needle, record rack and ancillary equipment manufacturers. In fact the Giants of the Record Industry will rub shoulders with the minors to show their wares to their customers. This year, for the first time, members of the public will be able to apply for tickets, through their local record shops to visit the Trade Fair thus giving them the chance to see recordings and labels, by artists whom they may never have heard. The Conference will take the form of specific subjects, analysed and discussed by Specialist Speakers with questions from the floor. This will be for Retailers and their staff only.

On the evening of the second day will be the Annual Dinner at which the National Awards for 1962 will be presented.

# SUPER PHASE - 4

ONCE again the ultimate in high fidelity is being claimed for a new recording technique.

This one is Decca's Super Phase-4 Stereo. It has "individually monitored 20-channel recording—the ultimate in sophisticated technology."

Four new albums feature it. There's Ted Heath and his Music with "Big Band Bash", The Johnny Keating Orchestra and Singers with "Temptation", Edmundo Ros and his Orchestra with "Dance Again", and "Ronnie Aldrich and his Two Pianos".

# MARTY'S SINGLE

MARTY WILDE plays harmonica as well as sings on his first Columbia release (February 15). It's rhythm and blues: "Lonely Avenue". On the other side is "Brand New Love". John Barry accompanies.

# Jaywalkers' Next

PETER JAY and The Jaywalkers, whose "Can-Can 62" danced into the charts last year, have an original by Joe "Telstar" Meek coming from Decca on February 15. The title: "Totem Pole".

# SOUNDS INC.

## 'Go' - 'Stop'

"GO" (one of the numbers from the upcoming, singer-packed movie "Just For Fun"), is the A side to Decca's February 15 release by Sounds Incorporated. The B side? "Stop".

# BOSSA BOONE

PAT BOONE enters Bossa Novoland this month with his latest London disc, "Meditation".

# BIG NEW FILM PLANS FOR BILLY FURY

BILLY FURY and filming. This week's big news is that he has been signed to make a spectacular movie, in colour and Cinemascope, with shooting in April or May. And there will be from twelve to fifteen Fury solo songs in the production.

So ends a lot of conjecture. For the record, Bill is also lined up for another film in January of 1964.

Bill's debut on celluloid was in "Play It Cool", a somewhat unambitious British movie which was positively lapped up at the box-office, despite being mauled a trifle by the critics who liked Bill's personality but didn't like the story, production, direction or camera-work.

# Box Office Hit

It made a bomb. Reports poured in of box-office records being broken, of the film being rapidly re-booked and of petition forms being organised for it to stay in some towns for two weeks instead of one.

Said Bill then: "I'm knocked out. I really dig this acting business, even though I felt a little strange first off. But it's something I've got to work at . . . and keep right on working at it."

While simple economics demanded a quick return to the film studios for Bill, the position over scripts was not so easy. The Fury drawing-power was be-

yond doubt but it was accepted that he needed a more ambitious sort of vehicle for the next one.

# Thousands

Criticism that Bill was tending to desert his mass of fans by not undertaking so much touring was answered by the truth that one movie could be seen by thousands and thousands of people in one night.

Bill's new movie has been specially scripted for him and will feature him with one British and one international major star. There will be a lot of location work in the Mediterranean areas as well as in Britain.

And with this news comes Bill's latest single, "Like I've Never Been Gone", for Decca. It's a fine slow ballad—again specially commissioned for him from the States—and he is backed by the Ivor Raymonde group. Could be his biggest since "Halfway to Paradise".

Immediate bookings for Bill include TWW's "Discs-a-Gogo" on February 13; "Thank Your Lucky Stars" on February 23; and on March 14, he stars in the BBC Festival of Pop presentation at the Albert Hall, where he regularly creates a riot.

This summer, Bill appears on Sunday concert dates at both the Britannia Theatre, Great Yarmouth, where he starred all week last year, and at the Opera House, Blackpool. He has a 50-



day national tour lined up for the Autumn.

All happening, then. Except one important thing.

Why has this so-popular performer never been on "Sunday Night At The London Palladium"?

# SPRINGFIELDS WITH FRANK

THE SPRINGFIELDS, who appear in "Easy Beat" February 17, do a concert with Frank Ifield at Coventry Theatre on March 10.

# FLOATING JAZZ on Thames

THE 8th Annual Floating Festival of Jazz (from London's Tower Pier to Margate and back), sets sail on June 16. Jazzshows, the promoters, have booked 17 bands, starting with Kenny Ball and Acker Bilk.

# ELLINGTON goes French

A JAZZ album of wider appeal than most is released this week on CBS: Duke Ellington and Orchestra play a collection of French tunes (such as "Mademoiselle de Paris" and "Under Paris Skies"), plus a sprinkling of his and Billy Strayhorn's impressions of Paris, under the title "Midnight in Paris".

Almost the same orchestra as on the record can be seen in next Wednesday's TV show presented by Granada.

# Ballads & Blues Star Guests

THE Ballads and Blues Club, which meets on Saturdays at the Black Horse, Rathbone Place, London, feature Dorita y Pepe on February 16. And Robin Hall and Jimmy McGregor guest there on March 2.

# Steve Guests

STEVE BENBOW guests on radio's Mr. Acker Bilk Requests on February 11.

# FOLK TEAM Filming

ROBIN HALL and Jimmy McGregor this week began work on a 20-minute film for German TV (which may also be shown in Britain) depicting the life on tour of these latterday wandering minstrels. Carol Deene makes a guest appearance in the film.

Robin and Jimmy have straight acting roles in B.B.C. Home Service's Saturday Night Theatre on February 16, "Those Cowardly Captains", by Ned Sherrin and Caryl Brahms.

They are resident in "Tonight" from 11 to 15 February.

# The North's Top Beat Group

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For details, please phone: GER 5960.

# Britain's Brightest Twist & Teen Package

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

# THE HIT TEAM THOUGHT THEIR DISC WOULDN'T SELL, SO THEY WALKED AWAY FROM A HIT



ERIC, LYNNE and BILL, the ROOFTOP SINGERS have "walked right in" to the charts.

THERE were just three of them, brought together to make a record. The job done, they popped out for a drink, dispersed—and didn't then even wait to have any pictures taken to mark the occasion.

But that record, so casually made, started moving. And moving. And MOVING! The Rooftop Singers found themselves right on top of the roof . . . in Number One spot in the States.

## PICTURES

"Get the group together again—for publicity pictures" ordered the record company. "We've got a real hot 'un here". The pictures were taken.

And the disc was pushed out, double-quick, in Britain. Where it's doing the moving bit again—in the NRM charts at 21 this week. States-wise, it is one of the few discs to make faster progress than an Elvis Presley single.

For the three members of the group it's a money-spinning proposition.

Now meet the group. First comes Erik Darling, who plays guitar and banjo—and is certainly the best-known of the trio. Back in 1958 he came to the fore when he replaced Pete Seeger in the million-selling Weavers' folk group. Seeger broke off to go solo and has travelled the world since.

## WEAVERS

The Weavers were frequently in the charts. "On Top Of Old Smokey" won them a Gold Disc. Other hits included "Goodnight Irene" and "Kisses Sweeter Than Wine". They established a new "respect" commercially, for folk music. Darling has learned his craft the hard way from 1948, solo-ing his way round America, playing to all sorts of audiences in all sorts of halls. He was a regular visitor to the Continent, too.

In between his solo spells, he was associated with various groups, notably the Folksingers and the Tarriers—the last-named making several movie appearances.

Folk fanatics here may have heard

—By  
**PETER JONES**

him on discs released through the Pye Organisation.

Now meet the "bird" of the group. She's a good-looker named Lynne Taylor, who has crammed in enormous experience in the folk scene. She's starred, on her own, at most of the top folk gatherings through the States and once spent more than six months at New York in the Village Vanguard.

## GOODMAN

Lynne is by no means restricted, though. Her handling of swinging numbers and standards earned her a lengthy spell with the Benny Goodman orchestra—a year which she describes as one of the best of her career. But even then she often moseyed off on her own to sing the folk songs she had accumulated since leaving school.

And the third corner of the triangle? He's Bill Svanoe, who has packed eight years of guitar-strumming experience in some of the weirdest cellars and basements through the States. One of these days he plans to write a book about his experiences and the strange characters he's met.

Erik, Lynne, Bill—the three who were picked-up for a session which led to a Number One hit.

Erik Darling, five-string banjo expert and erudite spokesman for the group, said: "We didn't place too much importance on the session, though I guess we thought it might produce a reasonably commercial sound. We've worked a lot for personal kicks, though, and to see

ourselves up there with the Presleys and the Boones is still a surprise to us.

"However, there was a lot of action round the studios when the disc started to move. Right away, we were called together to cut an album—which is being called 'Walk Right In', of course. On this, we've tackled a pretty wide field of folksey material."

Now the Rooftop Singers are moving in on the personal appearance field, and certainly earning more loot, collectively,

than they'd have thought possible a few weeks ago. College tours, club dates, television—they're operating on a real hectic schedule.

And they've already had some tentative offers to visit Britain should the disc repeat its Number One status here. And the folk both sides of the Atlantic have received a shot in the arm from the way "Walk Right In" walked right in. . . .

## NEWLEY, BART HONOURED...



BROADCAST MUSIC, INC., U.S.A. Performing Rights Society, at its Annual Awards Dinner (Pierre Hotel, New York City), gave special citation awards to Lionel Bart for his music score "OLIVER!" and to Leslie Bricusse and Anthony Newley for their music score for "STOP THE WORLD—I WANT TO GET OFF". Songs from both shows were given special citations for their topmost popularity in the U.S.A., and the extraordinary number of performances on radio and television. Hollis Music Inc., and Ludlow Music, Inc., U.S.A. publishers of the music, were also given special citation awards indicating these were the best promoted songs in the U.S.A. during the past year. Group in the photo (left to right) includes Howie Richmond, head of Hollis and Ludlow music companies, and a director of Essex Music Publishing Group of London, Miss Joan Collins, who accepted citations on behalf of Leslie Bricusse and Anthony Newley, Robert Burton, Executive Vice-President of B.M.I., Robert Sour, Vice-President in charge of writer relations at B.M.I., and composer-author Lionel Bart.



# HIGH UP

in an isolated mountain cave, uninvaded by radio, television or other civilised means of communication, lives an elderly recluse who has never heard of, listened to or seen the Limelitters. This hermit is virtually unique among inhabitants of the North American continent. Anyone less antisocial has certainly been exposed to the Limelitters, through recordings, radio, television or innumerable personal appearances. As the fastest-rising singing and comedy act in show business, as top recording artists and as singing spokesmen for several nationally advertised products, they are very nearly unavoidable. Of course, avoiding the Limelitters is a feat akin to flagpole sitting: difficult, perhaps, but also pointless, unproductive and mildly insane.

BILL OLOFSON

# THE LIMELITERS

record exclusively for



## SING OUT!

Jehosephat; Everywhere I look this mornin'; Pretty far out; The lion and the lamb; Golden bell; A wayfaring stranger; Charmin' Betsy; Gilgarry Mountain (Darlin' sportin' Jenny); Marvin; The little land; Joy across the land; Gotta travel on

© SF 7513 Ⓜ RD 7513

## THE SLIGHTLY FABULOUS LIMELITERS

Western wind; Medley: Hard travelin'—Mount Zion; Lass from the low country; Gunslinger; Curima; Vikki Dougan; Aravah, aravah; The whistling gypsy; The time of man; Harry Pollitt; Hard ain't it hard; Mama don't 'low

© SF 5126 Ⓜ RD 27254

## TONIGHT, IN PERSON

There's a meetin' here tonight; Molly Malone; The monks of St. Bernard; Seven daffodils; Hey li lee li lee; Headin' for the hills; The far side of the hill; Rumania, Rumania; Madeira, m'dear; Proshchai

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# THE FOUR-YEARS -

The fantastically successful team of Buddy Holly and the Crickets had sold millions of discs before Holly died in a blazing air crash and while the world looked for a substitute, a Legend grew up . . . .

THE only certainty about the Crickets is that they have changed. There can be no other group which has changed leaders, labels, singers, managers, styles, guitarists, homes and fortunes so frequently and yet retained the same name. Did you know there are more ex-Crickets than Crickets? Yes there have been eleven Crickets altogether and once there were even two groups called the Crickets.

The constant alterations make it very hard to chronicle their up and down course which all began when a hill-billy singer-guitarist named Charles Hardin Holley (whose two elder brothers were also guitarists) from Lubbock, Texas met a drummer called Jerry Ivan Allison from Hillsboro, Texas. Earlier Holley who was known as Buddy to his friends had played in clubs in the South Western states and had his own spot on a local radio station called "The Buddy and Bob Show".

One day a singer named Elvis Presley came to Lubbock and Buddy was one of the local talent that played before the star gave his performance. A record company scout spotted him and he was signed up by U.S. Decca. With Jerry and others Buddy cut 11 tracks for Decca altogether, recording a few of these tracks in the Clovis, New Mexico studios of recording manager, engineer, and artist Norman Petty.

These early eleven tracks included a number called "Rock Around With Ollie Vee" written by a Texan guitarist named Sonny Curtis, and a number Buddy and Jerry composed together entitled "That'll Be The Day". A few singles were released from these tracks but they failed to register and Buddy Holly as he was now known was sacked!

At the time only one of the singles "Blue days black nights" and "Love Me" was released in Britain by Brunswick.

Buddy and Jerry had teamed up with another guitarist, Niki Sullivan, and a bass player, Joe Benson Mauldin, whose home was also in Lubbock. Together the quartet drove to Clovis to ask for Petty's help. He groomed them and when they were ready re-recorded "That'll Be The Day", the first product of the Tex-Mex sound created by the unique blend of Holly's voice and lead guitar, the group's rhythm and Petty's recording technique.

With the aid of a Southern Music executive, Petty secured a contract for the group to record under their name of The Crickets on U.S. Brunswick, and under the name of Buddy Holly for U.S. Coral, both subsidiaries of U.S. Decca, the firm that had sacked him. Their first disc was launched on the world and in a matter of weeks "That'll Be The Day" topped both the American and British charts in the autumn of 1957. Buddy Holly was launched as a solo name and almost simultaneously shot to fame with "Peggy Sue", after his first two discs, "Words Of Love" and "Mailman Bring Me No More Blues", had failed to click. "Peggy Sue" was another Holly-Allison composition, "Peggy Sue" being the apple of Jerry's eye. Then came the first change of personnel with Niki Sullivan leaving to go to college.

No more need be said of the fantastic success that followed for the trio that were left. Hits like "Ob Boy", "I'm Gonna Love You Too", "Maybe Baby", "Think It Over", "Rave On" and "Early In The Morning" came so fast and furious that at one stage Buddy and The Crickets had no less than four hits in the charts at the same time. At the height of this fame, in March, 1957, the three toured England, were televised on the Palladium show and telefilmed doing "Maybe Baby" on Jack Payne's "Off The Record" for BBC-TV.

## Not Amicable

Early copies of "Rave On", incidentally, gave label credit to The Three Tunes as the backing group for Buddy on this disc. Organ and piano accompaniments on some of Buddy's discs were, in fact, played by Norman Petty.

Then, with the release of Holly's fifth disc here, "Heartbeat", and The Crickets' fifth, "It's So Easy", came the sensational news that the leader and his group had split. Ironically, the flip of Buddy's last single under the team was entitled "Well . . . All Right", and was written by himself, the other two Crickets and Norman Petty. The news seemed unbelievable as the team had been so successful on singles, on personal appearances and with their albums "Buddy Holly" and "The Chirping Crickets".

The facts behind the split, which was far and away the most sensational of the many changes the group has undergone, have never been fully revealed. The news first reached Britain in December, 1958, that Holly had split with his group and their manager in September. The previous August, unknown to his fans, he had married a Puerto Rican, Maria Elena Santiago, in a ceremony at his home. Why did such a successful team disintegrate?

Whatever may have been said subsequently, there is no doubt the break-up was definitely not an amicable separation. Apart from personal feelings, the split was brought about by the fact that Buddy and his wife set up home in Greenwich Village, New York, while Jerry, Peggy Sue (educated in California) and Joe wanted to go to California, a source close to The Crickets told me once.

## Ill-Feeling

Buddy teamed up with two session men and called his group The Crickets.

The old Crickets carried on under Norman Petty with a new guitarist, Tommy Allsup, and a new singer (who never recorded with them), Earl Sinks. How the two groups would have



BUDDY HOLLY AND THE CRICKETS: As they toured England in March 1958, nearly 5 years ago. This shot is of the team singing their million-selling "Maybe Baby" on Jack Payne's television show. (Photo B.B.C. copyright.)

## THE HOLLY INFLUENCE AND THE TEX-MEX SOUND

ONLY two singers have ever had a real lasting influence on other singers. They are of course Elvis Presley and Buddy Holly. Elvis's influence can be seen in such stars as Cliff, etc., who have developed their own style from being copies of Elvis — and are now finally accepted in their own right.

Probably more stars in fact have been influenced by Presley than any other. Buddy Holly himself confessed "If it hadn't been for Elvis Presley, none of us would have made it." The Presley influence can be clearly seen on such numbers as "Rock Around With Ollie Vee", but at the same time Holly began to devise a style of his own that was based on different principles to Presley's. Holly found he could not possibly cope with the blues-based style as well as El, so he and his manager Norman Petty developed the Tex-Mex sound that was derived from the later country and western sounds, and from the old negro gospel numbers. The former gave the sound, the beat, the backing, the vocal style and the lyrics, while the latter gave it the haunting plaintive melodies and

occasional gimmickry that were prominent on many of Holly's huge hits.

The same sound featured on all his discs which although classed by the uninitiated as 'rock' meant a lot more than that to the people who bought and listened to them. They had a sound that nobody, but nobody, managed to reproduce in Holly's life time.

First to be influenced successfully by Buddy was Bobby Vee, the boy who had stood in for Buddy at the date he was to play at the time of the air crash. Vee made it big with million-sellers like "Devil Or Angel", "Rubber Ball", "Take Good Care Of My Baby"—all of which were Holly-ish yet in Vee's own style. Bobby himself admitted on his tour that Holly had been the big influence on his singing life—he still considers Buddy with reverence despite his own huge success.

Another to be successful but only really now is Mike Berry, Mike's first disc was a cover of the Shirelles million-seller "Will You Love Me Tomorrow" and Mike wishes to forget all about it. His second disc was the highly contro-

versial "Tribute To Buddy Holly" backed with the extremely Holly-ish "What's The Matter". This made the lower reaches of the top twenty but it was not until the ultra commercial "Don't You Think It's Time" got a JBJ airing that Mike really hit the big time. Mike's songs are published by Southern Music who also published most of Holly's material. They have in fact two songbooks out crammed with songs and pictures of the late great.

Other performers who have been influenced by Buddy include Tommy Roe whose first waxing "Sheila" was made some two years ago and was almost a direct copy of the million-selling "Peggy Sue". Strange thing is that "Sheila" was a bigger hit than "Peggy Sue" in Britain but not in the States. Tommy's latest waxing is "Gonna Take A Chance" very much the same as his first.

Adam Faith was said to have borrowed from Buddy on his first few discs, but this is a point of debate, the fact is that Adam does actually sound like Buddy on his numbers, but he doesn't use the same style.

Others who have been influenced either visually or otherwise by Holly include Brian Poole and the Tremeloes, Carter Lewis, Buddy Brittain, and some say Joe Brown. N.J.

<p><b>IN YOUR SHOPS TODAY</b></p> <p><b>BILLY FURY</b> Like I've never been gone F 11582 HEY PAULA The Avons F 11588 <b>I RECKON YOU</b> Polly Perkins &amp; Bill F 11583 BLUE BLUE DAY Val Doonican F 11584 THE IRON MAIDEN (from the film) Eric Rogers &amp; his Orch F 11585 <b>DECCA</b></p> <p><b>DUANE EDDY</b> Boss guitar RCA 1329 <b>JIM REEVES</b> Is this me RCA 1330 <b>RCA VICTOR</b></p> <p><b>PATSY CLINE</b> Leavin' on your mind 05883 <b>Brunswick</b></p> <p>WHAT DOES A GIRL DO Marcie Blane HLU 9678 GUILTY The Crests HLU 9671 <b>LONDON</b></p> <p>DON'T SEND ME ROSES Dodie Stevens HLP 9672 <b>LONDON</b></p> <p>JELLY BREAD Booker T. &amp; The M.G.s HLNK 9670 <b>LONDON ATLANTIC</b></p> <p>SAX FIFTH AVENUE Johnny Beecher &amp; his Buckingham Road Quintet WB 89 <b>WANNEN BROS</b></p>	<p><b>OO-LA-LA LIMBO DANNY &amp; The Juniors</b> HL 9666 <b>LONDON</b></p> <p><b>FROM A JAC TO A KING NED MILLER</b> HL 9658 <b>LONDON</b></p> <p><b>LOO-BE-LOO THE CHUCKS</b> F 11569 <b>DECCA</b></p> <p><b>REMEMBER THEN JIMMY POWELL</b> F 11570 <b>DECCA</b></p>
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# OLD LEGEND



Remember this Front-Page headline in the "Daily Mirror" on February 4th, 1959!

fares no one can tell. Ironically, both teams were on the bill of a package show touring America, and artists in the package confirm that the two sets of Crickets did not get on very well together.

## Memorial

But all ill-feeling was forgotten in the tragedy that ensued. The package had played a date at a ballroom in Mason City, Iowa, and snow had partly delayed the coach that was to take the artists to their next one-night stand in Fargo, North Dakota. Impatient to get to their destination where they could rest, three of the artists, Buddy Holly, Ritchie Valens and The Big Bopper chartered a plane from a nearby airfield. It took off in a snowstorm and nothing more was heard of it. On February 3, 1959, the wreckage of the Bechercraft Bonanza was found in a snow-covered field, macabrely piled up by a barbed-wire fence not far from where it had taken off. Nearby were the bodies of the three artists and the pilot, Roger Peterson. The news shocked the world. It was the front-page headline story in the "Daily Mirror" the next day.

Buddy was buried in his home town of Lubbock shortly afterwards. The Everly Brothers planned to Lubbock as soon as they heard of the tragedy, and Jerry, Joe C. and Sonny Curtis were pall-bearers at their late leader's funeral.

Subsequently, Coral released Buddy's first single since the split, "It Doesn't Matter Any More". This had orchestral backing and became one of Buddy's biggest-ever hits. It was also included in his memorial album, "The Buddy Holly Story", which packaged all his hits under his own name and with The Crickets. It had an excellent sleeve note by U.S. journalist Ren Grevatt.

This album went on to become Coral's biggest-ever seller here. It is still in the L.P. charts and recently racked up its hundredth consecutive week in the U.S. L.P. charts.

Subsequently Brunswick released his early U.S. Decca tapes on a single and two E.P.s here in 1959. In America they had been released on singles when Buddy rose to fame with The Crickets, and they had also been packaged on an L.P. there. After this, "Peggy Sue Got Married" was released. This was one of six demonstration tapes made by Buddy of his compositions. They and another orchestral coupling, "Moon-dreams"/"True Love Ways", were issued as singles and packaged on a second volume of "The Buddy Holly Story". Later Coral released tracks from his first L.P. as singles and both "Heart-beat" and "Listen To Me" were re-released.

## by GRAEME ANDREWS

After Holly's death, the four-man line-up recorded Buddy's composition "Love's Made A Fool Of You" as their first single. Then came more changes. The group left Norman Petty and originals Jerry and Joe formed a trio with their long-standing friend Sonny Curtis, a Dot recording artist. The Crickets told me the reason for their split was that they did not consider Petty would devote enough time to them because of his other recording activities.

At the beginning of 1961 their version of "Peggy Sue Got Married" was re-released. Faster than Buddy's version, it used some of the same chords as "Peggy Sue". The vocalist was a local Lubbock boy. Coral also issued an

album "In Style With The Crickets", incorporating their last three singles, and later in the year another single, "A Sweet Love", was taken from it.

## Third Label

The group, who were now managed by Danny Whitman, then changed labels at the end of 1961, when they signed with Liberty. Yet another change came about with Joe leaving the group, Jerry Naylor was signed on as their new vocalist, and they cut "He's Old Enough To Know Better", which was released on London here, another change. Bobby Vee, who had done a lot for the group, with whom he had been friends since his first disc, "Suzie Babe", and since he stood in at Fargo for Buddy Holly after his death, wrote the flip of this disc, "I'm Feeling Better".

The Crickets then moved to their third label here, Liberty, when it got its own label here with E.M.I. And this change brought a change of fortune, for the boys gave the label its first major hit here. And the title, ironically, was "Don't Ever Change", by the Goffin-King team. The same couple wrote the group's next disc, "Little Hollywood Girl", and true to The Crickets' erratic form, it was a complete flop, conforming with their erratic history of hits and misses, of spates of releases saturating the scene and sparse spans when they starved their fans, making them fast for up to a year between releases. But the boys themselves were a big success on their third tour here with Bobby Vee—only this time they were billed in their own right. Their joint album with Bobby, on which they include three Buddy Holly numbers, is in the L.P. charts on both sides of the Atlantic, and Bobby Vee revealed in the NRM that they will be making another joint album shortly.

The tour revealed yet another change in the group. Another member, Glen Hardin, on piano bass, had been added to the group, and it was not until he arrived here with the boys that anyone knew of his existence, so bad is The Crickets' publicity.

## New Album

The Crickets have an album in their own name to come shortly, entitled "Something Old, Something New, Something Blue, and Something Different!!" The tracks include "Little Hollywood Girl", "Willie And The Hand Jive", "Searchin'", "Summertime Blues", "What'd I Say" and "Blue Monday". They will be seen in the film "Just For Fun", in which they perform "My Little Girl". The reverse of this, "Teardrops Fell Like Rain", is on the recent L.P., "A Bobby Vee Recording Session". It was written by Jerry Allison and Glen Hardin.

Yet their new disc, "My Little Girl", to be seen in "Just For Fun", just about completes their inconsistency by being a big hit. It sounds very similar to Holly copyist Tommy Roe's million-selling "Sheila", and there's no sign of it moving in the States.

The odds are that it will be as big as any of their other hits—they have gone back to a kind of Tex-Mex sound on it, that they abandoned some while ago.

So the future looks good for The Crickets fans, and there should be some more material from Buddy Holly too, shortly. What became of The Crickets that did change? Niki Sullivan completed his course at college and is said to be forming his own group, The Holly Hawkes. Joe Benson Mauldin married a girl named Sherry, and the last time I heard from him already had a daughter, Melody. He has set up his own trucking business in Lubbock. His ambition always was to go into business.

Earl Sinks is handled by the Everlys former manager Wesley Rose, and has recorded for Warner Brothers. His first for them was the catchy "Look For Me", very much in Holly vein, coupled with "Supermarket". With Bob Montgomery, writer of "Heartbeat" and co-writer of "Love's Made A Fool Of You", Earl has written a number of songs which have been recorded by artists such as Bob Luman, Jim Reeves, Brenda Lee and The Crickets. He now plays in Ferlin Husky's backing group.

Tommy Allsup went to Liberty and played guitar on a number of Bobby Vee records, and is credited on some of Bobby's albums.

The two men who backed Holly as the new Crickets were such a short time with him that virtually nothing is known of them, and they presumably went back to session work.

Norman Petty continues to be a successful recording manager, arranger, etc. He wrote most of Holly's lyrics, with Buddy doing the melody. Bobby Vee recorded his first British hit, "Rubber Ball", in Petty's studios. The flipside "Everyday" was composed by Norman and Buddy under the name of Charles Hardin. Petty has also been responsible

for the success of the String-a-longs with discs such as "Wheels", and The Fireballs, who had a hit here in 1961 with "Quite A Party" on Pye International.

The Fireballs, whom reader Ray E. Donelan stated would be backing Holly demo tapes, had initial hits in America with "Torquay" and "Bull Dog", later "Vaquero" and "Almost Paradise". All released on Top Rank, as was "Kissin'". They also had a Rank album called "Vaquero". Demo tapes feature Buddy vocals and his Fender Stratocaster guitar...

Released now on Stateside, their discs are little publicised. They manage to create the Tex-Mex sound very effectively. If you ever heard their "Rik-a-Tik" on Stateside, you would swear the old Crickets played at the session. Norman is now processing the forthcoming Buddy Holly tapes. There can be no doubt he is the best man for the job, having been responsible for the successful sound produced by Buddy and The Crickets.

Jerry Allison is the only Cricket who didn't change. The all-time drummer of the group, he is the man to whom Peggy Sue got married in real life. Near the end of The Crickets' association with Holly, he made a single under his middle name of Ivan, backed by Buddy, of "Oh You Beautiful Doll" and "Real Wild Child". To keep up The Cricket record of inconsistency, he couldn't make their last tour here. As a serviceman, his leave was withheld in the emergency of the Cuba crisis. Yes, even Castro can cause The Crickets to keep up their continual changes, and yet, despite the constant shifting and altering in the group's line-up and their discs, their fans don't ever change.



THE CRICKETS: This is the line up that smashed into the British charts with 'Don't Ever Change' — they are l. to r, Jerry Allison, Sonny Curtis and Jerry Naylor. Only one new member has joined the group since — he is Glenn D. Hardin (see Page 1.)

*Southern Music are proud to have been associated with the late great Buddy Holly's collection of popular songs: "Peggy Sue", "That'll Be The Day", "Rave On", etc.*

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# A Really Big One From Fury

## BILLY FURY

*Like I've Never Been Gone; What You Think You're Doing Of* (Decca F 11582)

**R**HYTHMIC introduction to the new disc from Billy, which moves along at the same pace as things like "Last Night Was Made For Love", etc. The odds are this will be an even bigger hit than that—it may even get to number one. It's a semi-bluesy, semi-ballady thing with a good tune and an especially good lyric. Powerful Presley-type vocalising from Billy—this could be a really big one.

Beat instrumental work supported by wistful organ opens the flip, an especially bluesy type thing with some good singing from Billy once more. Repetitive and not as commercial as side one, but just as good.

FOUR 🍷🍷🍷

## TOP 20 TIP

## PATTI PAGE

*Just A Simple Melody; Pretty Boy Lonely* (CBS AAG 136)

**MISS CONSISTENCY PAGE** presents just a simple little melody which ingratiates it into your nut before you've had time to think about it. As she says, the song plays over and over again. Maybe not for the charts, but gosh! it's tuneful and sung with all the considerable professionalism at Miss Page's command. This is one you cannot ignore—that tune beds itself down but fast. Multi-track recording technique makes Patti sound like a vocal group. She's all a-lively for the flip. Touch of the Country 'n' Western styling . . . but then that is the field in which she is rated, States-side.

THREE 🍷🍷🍷

## SHIRLEY BASSEY

*What Kind Of Fool Am I?; Till* (Columbia DB 4974)

**Y**ET another version of "What Kind . . .?" Yep. And, as ever, it's all brilliant and happening and great and emotional and all that by Miss Bassey. But how do we go about making it a Top Twenty Tip or not? Shirley has a following: the song has already built, and possibly lost, its following. Anyway, for the fans it is a great reading of a great song. Big dramatic reading and full-throated backing. We're trying to say Shirley is rather good! Flip is a lovely ballad. Lots of dramatic content and Shirley knows how to cope with that sort of production. Let's face it: commercially, it could be the bigger side. Admirable Bassey: admirable song.

FOUR 🍷🍷🍷🍷

## JOHNNY BEECHER

*Sax Fifth Avenue; Jack Sax The City* (Warner WB 89)

**N**ICE tenor sax sounds on this extremely un-rockish number played slowly and in a good low tone. Nice tune with a church type organ backing it up to add loads of atmosphere to the disc. There's vibes somewhere along the line, and the whole thing is very pleasing. Should sell well but not well enough for the charts.

Faster stuff on the flip which has a faster organ backing and not such a good tune. Still there's a lot of commercial appeal about the disc and it's a fair flip, but not up to the standard of side one.

THREE 🍷🍷🍷

## MARTIN SLAVIN

*A Cool Mikado; A More Humane Mikado* (Parlophone R 4996)

**T**HEY have, as you may know, been monkeying around with Gilbert and Sullivan for the movie "Cool Mikado" and this slice of Slavin features two of the themes. You can just about pick out bits of original G and S and both sides are arranged with what we'd call a deft rather than exciting touch. Big brass sounds, perkily percussive. There's enough always happening to keep the interest—and we tend to go for the flip side rather than "Cool".

THREE 🍷🍷🍷



BILLY FURY delights our Jury with his latest single . . . and that means that thousands of fans should dig it too! For more exciting news of Billy's career see Page 4. (NRM Picture.)

## MATT MONRO

*One Day; I've Got Love* (Parlophone R 4995)

**Y**OU can't get much better than sheer perfection. Which is what fabulous Matt is on this single. "One Day" is a beautiful ballad, beautifully sung, beautifully arranged, beautifully backed. It has all the class and delight of "Softly As I Leave You"—but only the first few bars are similar to that memorable single. Which means, of course, that its class may delay its appearance in the charts. But it'll make it eventually, we'll bet on it. It's great, great, great. And the flip is worthy, too. A swinger, with Johnnie Spence in great arranging form. Magnificent phrasing from maestro Matt. You may have gathered that the jury go for this double-sider! Five bell ratings are rarely handed out. This is Matt's second.

FIVE 🍷🍷🍷🍷🍷

## TOP 20 TIP

## BOOKER T. AND THE M.G.'S

*Jelly Bread; Aw' Mercy* (London HLK 9607)

**A**FTER their million selling "Green Onions" this one comes off the same production line. It's flopped badly in the States, and it probably won't mean a thing here. It's a well-performed bluesy instrumental with organ lead and great pure blues guitar work—but it thoroughly lacks in any sort of commercial appeal. Tends on monotony and is very repetitious.

A few grunts on the slightly more tuneful flip which moves at a slightly faster pace. Again well performed but quite uncommercial.

THREE 🍷🍷🍷

## PATSY CLINE

*Leavin' On Your Mind; Tra Le La Le La Triangle* (Brunswick 05883)

**S**LOWISH country bit from Patsy on this, her latest U.S. hit, and her follow-up to her British hit "Heartaches". A nice catchy melody and a good set of lyrics this commercialised styling of folk music is very pleasant and easy on the ear. Patsy is probably one of the best singers in this vein but not many people realise it. Her velvet tones sound as great as ever. This should get into the top fifty, but we doubt about the top twenty.

Faster stuff on the equally commercial flip, it moves at a rather square-dance pace, and Patsy's vocalising is charming again. There's some good backing work—but the whole thing revolves round the catchy title line which steals the show. Another good side that could make it.

FOUR 🍷🍷🍷🍷

## JIM REEVES

*Is This Me; Missing Angel* (RCA Victor 1330)

**N**ICE piano riff on the intro of a rather slower Jim Reeves than we're used to. He's so popular this must get into the charts, and it deserves it. It's a good country disc with some extremely good backing work from the usual C & W instruments including a Floyd Cramer piano. Nice tune and lyric but again Jim's singing makes this disc. A probable chart entry.

Same piano sounds on the flip which is another sad song sung slightly faster. Again an entertaining disc which is very well performed in the semi-country vein. Good stuff once more.

FOUR 🍷🍷🍷🍷

# JOHNNY SHOULD DO WELL...

## JOHN LEYTON

*Cupboard Love; Land of Love* (HMV POP 1122)

**B**ASS guitar sounds open this latest teen beat effort from John, who has flopped with his last few discs. It's a fresh catchy disc with some fair singing and a bit of falsetto from John, who inserts a few vocal tricks into the interpretation of the tune. Fast moving and with not so much double tracking and echo as most of his. It should do well—but there's nothing particularly outstanding about it.

Flip is equally merry, and John sings well once more in a semi-merry fashion on the well-performed effort. It's a very commercial side and should do well again. An astonishingly good sax solo on this side.

FOUR 🍷🍷🍷🍷

## MARK MURPHY

*Fly Me To The Moon; Why Don't You Do Right* (Riverside 106908)

**T**ALKING bit by Mark early on "Fly Me . . .", with lots of that mood music setting the atmosphere. Fine but it does delay the entry of the melody proper. Mark is a vocal acrobat but he's much better on an out-and-out swinger. We applaud his trying something different, but don't think this one comes off. The flip, the oldie, DOES move along much better, but even inventive Mark can't find much different to do with this number. Choir intrudes rather than helps—but the bongo sounds work nicely. Good sax, too.

THREE 🍷🍷🍷



JIM REEVES

## SAMMY

### DAVIS JNR.

*As Long As She Needs Me; A Second Chance* (Reprise R 201 38)

**S**AM sings Lionel Bart. As did Shirley Bassey with chart success. This is a generally competent performance, taken at a leisurely pace. It's all rather jerky and lacking in continuity, though Sam excites when he does his note bending bits Flip comes from "Two On A Seesaw" and also suffers from lack of continuity. Of course it's well sung . . . Sammy is ever professional. But neither side has anything to offer for the Top Twenty. Or even Fifty.

THREE 🍷🍷🍷

## MARCIE BLAINE

*What Does A Girl Do; How Can I Tell Him* (London HLU 9673)

**M**ARCIE, robbed of her "Bobby's Girl" attempt here by Susan Maughan, has a similarly bright number here. Male chorus do the answering bit and she pulls out a perkily bright vocal performance. Given adequate plugging it might make noise but on the other hand it could easily be lost in the rush. Her little voice asks, at talking pace, how she can tell him that she has been untrue. Quite an atmospheric 'B' side and it probably has more to commend it than the top side. But towards the end it gets rather dull. We felt we really couldn't care less about her problems.

THREE 🍷🍷🍷

## DODIE STEVENS

*Don't Send Me Roses; Daddy Couldn't Get Me One Of Those* (London HLP 9672)

**Y**OUNG Dodie doesn't stand much chance with the routine "Don't Send Me Roses". She sings out clearly enough and the backing has tinges of Country sounds, but there is nothing, but nothing, different about the disc. "Daddy Couldn't . . ." is also the 'B' side of Helen Shapiro's latest. The thing that Daddy couldn't "get" is a boy of Dodie's own. Our advice would be to treat this as the top side—then Dodie might get away with it.

THREE 🍷🍷🍷

## THE ESCORTS

*Somewhere from "West Side Story"; Submarine Race Watching* (Coral Q 72458)

**T**HIS is from "West Side Story" and the U.S. group make a fair old job of it. The girl leads in a slightly off-tune voice, while the boys back her up well. The strong ballad with the nice tune is performed well but not too commercially although we've got the feeling that a lot of people might object to the treatment.

The flip is just a routine rock disc with an unusual lyric about the latest U.S. craze. Not bad but not too good.

THREE 🍷🍷🍷

MY COLOURING BOOK

KITTY KALLEN  
RCA 1324

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**PAUL ANKA**  
LOVE (makes the world go 'round')  
RCA 1326

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**SAM COOKE**  
SEND ME SOME LOVIN'  
RCA 1327

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**FLOYD CRAMER**  
JAVA  
RCA 1325

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# Some Swingin' Discs

## BRITAIN'S TOP LP'S



**FRANK SINATRA, COUNT BASIE**

**SINATRA-BASIE:** Pennies From Heaven; Please Be Kind; The Tender Trap; Looking At The World Thru Rose Coloured Glasses; My Kind Of Girl; I Only Have Eyes For You; Nice Work If You Can Get It; Learnin' The Blues; I'm Gonna Sit Right Down And Write Myself A Letter; I Won't Dance. (REPRISE R.1008.)

**A**LTHOUGH I haven't received the two previous Reprise albums by Frank Sinatra for review, I'm going to stick my neck out and say that this latest set is probably his greatest ever.

That swingiest of swinging bands as led by Count Bill Basie seems to have brought a new purpose to his voice. The singer swings better than ever and his enthusiasm has caught the band members too with the result that some mighty exciting things happen all the way.

This album is a reviewer's dream. There's no need to search for the good points . . . they are there in every note, every bar.

Frank Sinatra has thrown in some songs previously recorded on other labels—and he has somehow managed to improve on these earlier "greats".

An album I will treasure from this day on. And I must congratulate Bill Basie on his crazy new band singer.

**FIVE** 🍷🍷🍷🍷🍷

**FRANCES FAYE**

**SWINGING ALL THE WAY:** Do Nothin' Till You Hear From Me; It's All Right With Me; Love For Sale; So In Love; Should I; Them Who Has Gets; There Will Never Be Another You; Miss Otis Regrets; Everything Happens To Me; More Than You Know; That's All; Don't Worry 'Bout Me. (VERVE VLP 9007.)

**R**OCKING and roaring Frances Faye rings up a storm in anyone's language. She does not aim at the vast pop audience, rather those who can afford swank night club prices. And these are the people who form one of the most devoted fan clubs in the world in appreciation of an outstanding talent belonging to Miss Frances Faye.

Spin this one several times and you'll still find something new and exciting that you missed earlier.

**FOUR** 🍷🍷🍷🍷

**JUNE CHRISTY**

**THE BEST:** Just A-Sittin' And A-Rockin'; Midnight Sun; They Can't Take That Away From Me; Bewitched; How High The Moon; My Heart Belongs To Only You; Willow Weep For Me; Across The Alley From The Alamo; Nobody's Heart; Sing Something Simple; Something Cool. (CAPITOL T. 1693.)

**J**UNE is backed by orchestras directed by husband Bob Cooper and Kenton arranger (among other things) Pete Rugolo. The songs are familiar favourites to all Christy lovers—and count me in there.

Perhaps it's a touch of nostalgia but I think I preferred some of the titles in their original recordings. To me June Christy and Stan Kenton are synonymous and despite much enjoyment from June the solo artist I still feel she kinda belongs with the band.

**THREE** 🍷🍷🍷



On the left the great **ELLA FITZGERALD** who shares an album with **NELSON RIDDLE**. Next **BOBBY DARIN** makes LP debut for **CAPITOL**. Above some old favourites by **GEORGE SHEARING** and, finally one of the greatest LPs for a while, **FRANK SINATRA** teams up with **COUNT BASIE**.

**ELLA FITZGERALD, NELSON RIDDLE**

**ELLA SWINGS BRIGHTLY WITH NELSON:** When Your Lover Has Gone; Don't Be That Way; Love Me Or Leave Me; I Hear Music; What Am I Here For; I'm Gonna Go Fishin'; I Won't Dance; I Only Have Eyes For You; The Gentleman Is A Dope; Mean To Me; Alone Together; Pick Yourself Up. (VERVE VLP 9001.)

**E**LLA again. There seems no end to the wealth of good songs around the catalogues. Ella, and other singers in her class, seem to keep up a flow of really top class material on album after album . . . much to this reviewer's pleasure.

No need really to state the following fact, but Nelson Riddle's arrangements ARE as smoothly swinging as ever.

**A little gem as they say.**  
**FIVE** 🍷🍷🍷🍷🍷

**BOBBY DARIN**

**OHI LOOK AT ME NOW:** All By Myself; There's A Rainbow 'Round My Shoulder; Roses Of Picardy; You'll Never Know; Blue Skies; Always; You Made Me Love You; A Nightingale Sang In Berkeley Square; I'm Beginning To See The Light; Oh! Look At Me Now; The Party's Over. (CAPITOL T.1791.)

**B**OBBY'S first album from his new label Capitol turns out to be true to the Darin tradition of polish, professionalism and talent.

Though the set will appeal to all his fans this is more the sophisticated Darin styling with wider appeal to the older record buyer.

Magnificent maestro Billy May takes credit for the ramping arrangements and just how he manages to maintain such a high standard never ceases to amaze me.

**Recommended.**  
**FOUR** 🍷🍷🍷🍷

**GEORGE SHEARING QUINTET**

**SOFT AND SILKY:** I Hear Music; Over The Rainbow; Ghost Of A Chance; Tenderly; Wait Till You See Her; September In The Rain; How High The Moon; Don't Blame Me; Changing With The Times; As Long As There's Music; Summertime; East Of The Sun; When Lights Are Low; I Hear A Rhapsody. (MGM-C 912.)

**T**HIS is the sound of Shearing as it first came into prominence. These MGM waxings were favourites among my collections of 78's just over a decade ago . . . and the liking was shared by my fellow teenagers at that time.

Yes, George Shearing's "soft and silky" sound was as popular then as it is today—and looks like going on that way too.

If, like me, you have long ago worn out these precious 78's then here's your big chance to catch up on some pleasant memories. If you are one of the new generation of Shearing lovers, then latch on fast.

**FOUR** 🍷🍷🍷🍷

### ALBUM REVIEWS by

*Jimmy Watson*

**BILLY VAUGHN**

**A SWINGIN' SAFARI:** A Swingin' Safari; It's No Sin; Born To Be With You; Alone; The Glow Worm March; In The Chapel In The Moonlight; Sunday In Madrid; Love Letters In The Sand; Blue Flame; A Fool Such As I; Throw Another Log On The Fire; When The Saints Go Marching In. (LONDON HA-D 8032.)

**A** MIXTURE of sounds from Billy Vaughn including, naturally, his sweet'n'swinging sax line-up. The lad has still got to conquer British fans to the same extent that he has practically everywhere else in the world and this album should help him further along that track.

Good for listening, for dancing, for enjoying.

**THREE** 🍷🍷🍷

## and from ELVIS...

**ELVIS PRESLEY**

**GIRLS! GIRLS! GIRLS!** Girls! Girls! Girls! I Don't Wanna Be Tied; Where Do You Come From; I Don't Want To; We'll Be Together; A Boy Like Me, A Girl Like You; Earth Boy; Return To Sender; Because Of Love; Thanks To The Rolling Sea; Song Of The Shrimp; The Walls Have Ears; We're Coming In Loaded. (RCA-VICTOR RD-7534.)

**N**O NEED for me to review this one really—it's already in the charts and climbing higher and higher. But just in case there may be the odd fan who has missed the news this is the album of songs from "king" El's latest screen showing.

A mixture of songs, some good and some fair, plus a couple of outstanding offerings in typical Presley style. The big hit "Return To Sender" falls into that latter category, naturally.

Another one to be eagerly scooped up by all El's fans and one which will be spinning on their turntables for a long, long while to come. Judging from its sales success I must award it . . .

**FIVE** 🍷🍷🍷🍷🍷

**NEXT WEEK:**  
**SINATRA-BASIE**  
**LP REVIEW IN DEPTH**

- 1 SUMMER HOLIDAY (1) Cliff Richard and The Shadows (Columbia)
- 2 GIRLS! GIRLS! GIRLS! (4) Elvis Presley (RCA-Victor)
- 3 WEST SIDE STORY (2) Sound Track (CBS)
- 4 OUT OF THE SHADOWS (3) The Shadows (Columbia)
- 5 ELVIS (ROCK & ROLL No. 2) (7) Elvis Presley (RCA-Victor)
- 6 BOBBY VEE MEETS THE CRICKETS (5) Bobby Vee, The Crickets (Liberty)
- 7 SOUTH PACIFIC (6) Sound Track (RCA-Victor)
- 8 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (8) The George Mitchell Minstrels (HMV)
- 9 BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (H.M.V.)
- 10 BOBBY VEE RECORDING SESSION (10) Bobby Vee (Liberty)
- 11 32 MINS. & 17 SECS. (11) Cliff Richard, The Shadows (Columbia)
- 12 PICTURE OF YOU (13) Joe Brown (Piccadilly)
- 13 BUDDY HOLLY STORY Vol. 1 (17) Buddy Holly (Coral)
- 14 LET'S FACE THE MUSIC (18) Shirley Bassey & Nelson Riddle & His Orch. (Columbia)
- 15 SINATRA WITH SWINGING BRASS (15) Frank Sinatra (Reprise)
- 16 GOLDEN AGE OF DONEGAN Vol. 2 (—) Lonnie Donegan (Pye)
- 17 TWANGY GUITAR—SILKY STRINGS (—) Duane Eddy (RCA-Victor)
- 18 BLUE HAWAII (16) Elvis Presley (RCA-Victor)
- 19 THE FIRST FAMILY (19) Vaughn Meader (London)
- 20 OUT-A SPACE (—) The Spotnicks (Oriole)

## BRITAIN'S TOP EP'S

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 SOUNDS OF THE TORNADOS (2) The Tornados (Decca)
- 3 FRANK IFIELD'S HITS (4) Frank Ifield (Columbia)
- 4 THE BOYS (3) The Shadows (Columbia)
- 5 FOLLOW THAT DREAM (5) Elvis Presley (RCA-Victor)
- 6 SHADOWS TO THE FORE (6) The Shadows (Columbia)
- 7 PLAY IT COOL (8) Billy Fury (Decca)
- 8 BLACK & WHITE MINSTREL SHOW (7) The George Mitchell Minstrels (HMV)
- 9 TELSTAR (14) The Tornados (Decca)
- 10 SPOTLIGHT ON THE SHADOWS (13) The Shadows (Columbia)
- 11 FOUR HITS & A MR. (12) Acker Bilk (Columbia)
- 12 I CAN'T STOP LOVING YOU (11) Ray Charles (HMV)
- 13 WONDERFUL LAND OF THE SHADOWS (10) The Shadows (Columbia)
- 14 SINCERELY (9) Bobby Vee (Liberty)
- 15 HITS FROM THE FILM 'THE YOUNG ONES' (17) Cliff Richard and The Shadows (Columbia)
- 16 KENNY BALL HIT PARADE (19) Kenny Ball & His Jazzmen (Pye)
- 17 DANCING PARTY (18) Chubby Checker (Columbia)
- 18 IN SEARCH OF THE CASTAWAYS (—) Maurice Chevalier & Hayley Mills (Decca)
- 19 LITTLE PIECES OF HANCOCK (16) Tony Hancock (Pye)
- 20 WEST SIDE STORY Vol. 1 (15) Broadway Cast (CBS)

(Compiled by 'The Record Retailer')

# FALLEN IDOLS No. 12 JACKIE WILSON



**JACKIE WILSON** had two million-sellers. One was called "Reet Petite" and was Jackie's first successful disc with U.S. Brunswick (Coral over here). Not only did it hit the heights in the States but it did the same here in Britain.

It was a rather old-fashioned rock number with plenty of what it takes—that was proved by its top three positions both in Britain and the States.

Jackie followed it up with a number

called "To Be Loved", a ballad in a completely different vein. Again it was a hit on both sides of the Atlantic.

They were the only chart triumphs that the undoubtedly popular Jackie Wilson was to score over here. It is virtually certain that he would have had at least one more hit—in a number called "Night"—but he was robbed of the chance by copyright difficulties as the melody of "Night" infringed the estate of the not-so-long-dead composer. "Night" reached number one in "Cash Box", and number two in "Billboard". It sold nearly two million, also thanks to the flip too, which was called "Doggin' Around" which also made the top twenty in the States. The irony is that "Doggin' Around" was issued here and it did in fact make the top fifty.

Jackie was on to a good thing. He issued more discs in the same vein including the highly controversial "Alone At Last" which was taken from Tchaikovsky's piano concerto in B flat minor.

Coral were allowed to have that one issued in England and it too made the top fifty—although in the States it made the top five coupled with "Am I The Man?"

Other very big double sided hits followed including "All My Love", "A Woman, A Lover, A Friend", "You're The One And Only Love", etc.

One of these, "My Empty Arms" was based on Puccini's "On With The Motley". Coral issued it in Britain—it sold several thousand in one week and then news came through the disc was illegal. Coral hastily had all the copies

withdrawn—but there were still several thousand that had already been sold.

Somewhere there are several thousand lucky Jackie Wilson fans.

His other hits after "Reet Petite" and before "Night" included many rock discs including "Talk That Talk", "That's Why (I Love You So)", "I'll Be Satisfied", etc. All of these reached America's top ten and sold reasonably well over here.

His other Stateside hits recently included "Please Tell Me Why", "I'm Comin' On Back To You", "Years From Now", and "The Greatest Hurt".

He also had a hit some months back with a number called "There's Nothing Like Love" in which he teamed up with songstress Lida Hopkins. She created a bit of noise in Britain with the bluesy "Mama's Doing The Twist" during the twist craze.

So much then for Jackie Wilson, one time rock time singer, and then rehasher of the classics.

"Night" was probably his best record, and it wasn't issued in Britain, robbing him of a chance to become an established artist in Britain like he doubtless is in the States. For even though Jackie's discs don't do so well over there it is purely the fault of the material he records.

And Britain? Well, the fact is that "Reet Petite" sounds almost ridiculous to today's record buyer. Just old-fashioned and uncommercial. And if they won't issue his stuff like "Night" the odds are that Jackie will remain a fallen idol.

# The Beatles Challenge!

WOW! It's the Beatles all the way. Their second disc "Please Please Me" leaps to number three seriously challenging the Harris/Meehan top spot disc. And they hold off Frank Ifield who may in fact be kept from the top spot with his re-hashed oldie "The Wayward Wind". Other fast risers include "Loop De Loop", "My Little Girl", "Walk Right In", "Hava Nagila", "Blame It On The Bossa Nova"—probably the best Bossa Nova disc since "Desafinado". Others are "What Now" and the newie "The Night Has A Thousand Eyes".

Other new ones in are "Tell Him" by Billie Davis—a case of the outsider winning—and rightly so—"Queen For Tonight" from Helen, "I Saw Linda Yesterday" from Doug Sheldon. He deserves a big hit and this could be the one he's looking for.

And after about one day of release the fabulous new Joe Brown disc "That's What Love Will Do", formerly titled "I Can't Forget You".

Groups in the top fifty are the Routers, Bob B. Soxx and the Blue Jeans, the Beatles, the Vernons Girls, the Tornados, the Crickets, the Four Seasons, the Springfields, the Shadows, the Outlaws, and that's the lot. Almost one-third of the top fifty!

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 HEY PAULA*<br>2 (5) Paul & Paula                     | 26 THE END OF THE WORLD<br>34 (3) Skeeter Davis            |
| 2 WALK RIGHT IN*<br>1 (5) Rooftop Singers              | 27 MAMA DIDN'T LIE<br>30 (3) Jan Bradley                   |
| 3 RUBY BABY*<br>11 (3) Dion                            | 28 A GYPSY CRIED<br>32 (3) Lou Christie                    |
| 4 GO AWAY LITTLE GIRL*<br>3 (11) Steve Lawrence        | 29 YOUR USED TO BE<br>35 (3) Brenda Lee                    |
| 5 WALK LIKE A MAN<br>17 (3) 4 Seasons                  | 30 WHAT WILL MARY SAY*<br>49 (2) Johnny Mathis             |
| 6 THE NIGHT HAS A THOUSAND EYES*<br>4 (9) Bobby Vee    | 31 MY DAD*<br>16 (10) Paul Peterson                        |
| 7 YOU REALLY GOT A HOLD ON ME<br>13 (6) Miracles       | 32 LIMBO ROCK*<br>19 (19) Chubby Checker                   |
| 8 UP ON THE ROOF*<br>6 (10) Drifters                   | 33 LOVE (MAKES THE WORLD GO ROUND)*<br>44 (2) Paul Anka    |
| 9 LOOP DE LOOP*<br>10 (6) Johnny Thunder               | 34 PROUD*<br>36 (4) Johnny Crawford                        |
| 10 FROM A JACK TO A KING*<br>12 (5) Ned Miller         | 35 CAST YOUR FATE TO THE WIND<br>40 (3) Vince Guaraldi     |
| 11 RHYTHM OF THE RAIN*<br>20 (3) Cascades              | 36 DON'T MAKE ME OVER<br>23 (7) Dione Warwick              |
| 12 IT'S UP TO YOU*<br>7 (8) Rick Nelson                | 37 GREENBACK DOLLAR*<br>— (1) Kingston Trio                |
| 13 MY COLORING BOOK*<br>14 (6) S. Stewart/K. Kallen    | 38 HOTEL HAPPINESS*<br>28 (11) Brook Benton                |
| 14 TELL HIM*<br>5 (10) Exciters                        | 39 I'M GONNA BE WARM THIS WINTER*<br>27 (7) Connie Francis |
| 15 I SAW LINDA YESTERDAY*<br>8 (8) Dickey Lee          | 40 CALL ON ME<br>— (1) Bobby Bland                         |
| 16 LITTLE TOWN FLIRT*<br>18 (5) Del Shannon            | 41 TWO LOVERS<br>21 (9) Mary Wells                         |
| 17 HALF HEAVEN — HALF HEARTACHE*<br>15 (7) Gene Pitney | 42 REMEMBER THEN*<br>29 (8) Earls                          |
| 18 HE'S SURE THE BOY I LOVE*<br>22 (4) Crystals        | 43 THAT'S THE WAY LOVE IS<br>— (1) Bobby Bland             |
| 19 WILD WEEKEND<br>26 (3) Rockin' Rebels               | 44 I WANNA BE AROUND<br>— (1) Tony Bennett                 |
| 20 TELSTAR*<br>9 (13) Tornados                         | 45 PEPINO THE ITALIAN MOUSE*<br>33 (10) Lou Monte          |
| 21 YOU'RE THE REASON I'M LIVING*<br>31 (2) Bobby Darin | 46 ZIP-A-DEE-DO-DAH*<br>37 (12) Bob B. Soxx & Blue Jeans   |
| 22 CINNAMON CINDER*<br>24 (5) Pastel Six               | 47 SHAKE ME I RATTLE*<br>48 (2) Marion Worth               |
| 23 FLY ME TO THE MOON*<br>25 (4) Joe Harnell           | 48 JAVA*<br>— (1) Floyd Cramer                             |
| 24 BLAME IT ON THE BOSSA NOVA*<br>43 (2) Eydie Gorme   | 49 EVERYBODY LOVES A LOVER*<br>41 (9) Shirelles            |
| 25 SEND ME SOME LOVIN'*<br>38 (2) Sam Cooke            | 50 PUDDIN' 'N' TAIL<br>— (1) Alley Cats                    |

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

## A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — "Our Day Will Come" — Ruby And The Romantics; "Butterfly Baby"—Bobby Rydell; "In Dreams"—Roy Orbison; "Pin A Medal On Joey" — James Darren; "Days Of Wine And Roses"—Henry Mancini; "Boss Guitar"—Duane Eddy.

Some recent U.S. releases include "Them Terrible Boots"/"South Street"—The Orlons; "If Mary's There"—Brian Hyland; "Hello Wall Number Two"—Ben Colder; (He's really Sheb Wooley), "All Work No Play"—Gabriel And The Angels; and "Pretoria"—the Highwaymen.

Looks like Dion will have his first number one since "Runaround Sue"—in the shape of "Ruby Baby"—which sounds peculiarly like Jack Scott—on his new label U.S. Columbia. Dion has sold a million of "No-one Knows", "A Teenager In Love", "I Wonder Why", "Where Or When", "Runaround Sue" and "The Wanderer".

## BRITAIN'S TOP 20

FIVE YEARS AGO...

For week ending Feb. 8, 1958—

- 1 The Story Of My Life  
(2) MICHAEL HOLLIDAY
- 2 Jailhouse Rock  
(1) ELVIS PRESLEY
- 3 Oh! Boy  
(3) CRICKETS
- 4 At The Hop  
(4) DANNY & THE JUNIORS
- 5 Magic Moments  
(—) PERRY COMO
- 6 All The Way  
(6) FRANK SINATRA
- 7 Great Balls Of Fire  
(5) JERRY LEE LEWIS
- 8 April Love  
(9) PAT BOONE
- 9 Love Me Forever  
(7) MARION RYAN
- 10 You Are My Destiny  
(13) PAUL ANKA
- 11 Peggy Sue  
(8) BUDDY HOLLY
- 12 Bony Moronie  
(14) LARRY WILLIAMS
- 13 The Story Of My Life  
(10) GARY MILLER
- 14 Ma, He's Making Eyes At Me  
(11) JOHNNY OTIS
- 15 Kisses Sweeter Than Wine  
(16) FRANKIE VAUGHAN
- 16 Jailhouse Rock  
(16) ELVIS PRESLEY
- 17 Kisses Sweeter Than Wine  
(11) JIMMIE RODGERS
- 18 Bye Bye Baby  
(18) JOHNNY OTIS
- 19 My Special Angel  
(15) MALCOLM VAUGHAN
- 20 Put A Light In The Window  
(—) SOUTHLANDERS

## BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |   |  |
|---|--|
| 1 DIAMONDS<br>1 (5) Jet Harris & Tony Meehan (Decca)                | 21 WALK RIGHT IN<br>39 (2) The Rooftop Singers (Fontana)                 |
| 2 NEXT TIME/BACHELOR BOY<br>2 (10) Cliff Richard (Columbia)         | 22 IT'S UP TO YOU<br>24 (4) Rick Nelson (London)                         |
| 3 PLEASE PLEASE ME<br>16 (4) The Beatles (Parlophone)               | 23 LOO-BE-LOO<br>22 (3) The Chucks (Decca)                               |
| 4 WAYWARD WIND<br>9 (3) Frank Ifield (Columbia)                     | 24 COMING HOME BABY<br>18 (6) Mel Torme (London)                         |
| 5 LIKE I DO<br>3 (11) Maureen Evans (Oriole)                        | 25 DANCE WITH THE GUITAR MAN<br>17 (14) Duane Eddy (RCA-Victor)          |
| 6 GLOBE-TROTTER<br>5 (5) The Tornados (Decca)                       | 26 HAVA NAGILA<br>45 (2) The Spotnicks (Oriole)                          |
| 7 LITTLE TOWN FLIRT<br>7 (4) Del Shannon (London)                   | 27 CHARMAINE<br>26 (3) The Bachelors (Decca)                             |
| 8 DON'T YOU THINK IT'S TIME<br>6 (6) Mike Berry & The Outlaws (HMV) | 28 LOVESICK BLUES<br>20 (16) Frank Ifield (Columbia)                     |
| 9 DANCE ON!<br>4 (9) The Shadows (Columbia)                         | 29 ALLEY CAT SONG<br>32 (3) David Thorne (Stateside)                     |
| 10 ISLAND OF DREAMS<br>14 (9) The Springfields (Philips)            | 30 THE NIGHT HAS A THOUSAND EYES<br>— (1) Bobby Vee (Liberty)            |
| 11 ALL ALONE AM I<br>15 (4) Brenda Lee (Brunswick)                  | 31 RUBY ANN<br>31 (4) Marty Robbins (CBS)                                |
| 12 SOME KINDA FUN<br>10 (4) Chris Montez (London)                   | 32 BLAME IT ON THE BOSSA NOVA<br>48 (2) Eydie Gorme (CBS)                |
| 13 BIG GIRLS DON'T CRY<br>13 (4) The Four Seasons (Stateside)       | 33 THE LONELY BULL<br>35 (6) Tijuana Brass (Stateside)                   |
| 14 SUKI YAKI<br>19 (4) Kenny Ball & His Jazzmen (Pye)               | 34 WHAT NOW<br>40 (2) Adam Faith (Parlophone)                            |
| 15 LOOP-DE-LOOP<br>29 (3) Frankie Vaughan (Philips)                 | 35 HE'S A REBEL<br>28 (12) The Crystals (London)                         |
| 16 A TASTE OF HONEY<br>21 (3) Acker Bilk (Columbia)                 | 36 SUN ARISE<br>25 (16) Rolf Harris (Columbia)                           |
| 17 RETURN TO SENDER<br>8 (11) Elvis Presley (RCA-Victor)            | 37 TELL HIM<br>— (1) Billie Davis (Decca)                                |
| 18 UP ON THE ROOF<br>12 (10) Kenny Lynch (HMV)                      | 38 BOBBY'S GIRL<br>27 (18) Susan Maughan (Philips)                       |
| 19 MY LITTLE GIRL<br>23 (3) The Crickets (Liberty)                  | 39 TELSTAR<br>30 (24) The Tornados (Decca)                               |
| 20 GO AWAY LITTLE GIRL<br>11 (9) Mark Wynter (Pye)                  | 40 JUST FOR KICKS<br>33 (5) Mike Sarne (Parlophone)                      |
|   | 41 I CAN'T HELP IT<br>44 (3) Johnny Tillotson (London)                   |
|   | 42 QUEEN FOR TONIGHT<br>— (1) Helen Shapiro (Columbia)                   |
|   | 43 FUNNY ALL OVER<br>42 (6) The Vernons Girls (Decca)                    |
|   | 44 LOVE ME DO<br>36 (18) The Beatles (Parlophone)                        |
|   | 45 ZIP-A-DEE-DO-DAH<br>49 (2) Bob B. Soxx and the Blue Jeans (London)    |
|   | 46 I SAW LINDA YESTERDAY<br>— (1) Doug Sheldon (Decca)                   |
|   | 47 ME AND MY SHADOW<br>— (8) Frank Sinatra and Sammy Davis Jr. (Reprise) |
|   | 48 IT ONLY TOOK A MINUTE<br>34 (13) Joe Brown (Piccadilly)               |
|   | 49 LET'S GO<br>43 (2) The Routers (Warner Brothers)                      |
|   | 50 THAT'S WHAT LOVE WILL DO<br>— (1) Joe Brown (Piccadilly)              |

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

### FOUR BIG SELLERS

**LIKE I DO**  
MAUREEN EVANS

ORIOLE No. CB1760

THE CHUCKS  
**LOO-BE-LOO**

DECCA No. F11569

MIKE SARNE  
**JUST FOR KICKS**

PARLO. R4974

**CHARMAINE**  
THE BACHELORS

DECCA No. F11559

# STABBED!

BY THE 'I-TOLD-YOU-SO-HE'S-A-FLOP' BRIGADE

"CUPBOARD LOVE", by John Leyton. That's the one to watch in the next week or so. But no-one will be watching with more anxious eyes than ever-amiable John himself for, as he admits, "It's a vital release for me."

Pop music breeds the professional back-stabbers. The characters who love to build a "brilliant new star" and, at the first signs of sliding, roar out with the "told-you-so-he's-a-flop" routine.

But let's look at the facts about John Leyton. "Johnny Remember Me" a huge, Number One hit; "Wild Wind", a huge hit; "Son, This Is She" a goodly old hit. John the Lonely was established. But in two fields—as the ACTOR he'd always been and the SINGER he'd been moulded into by manager Robert Stigwood.

Both sides needed cultivating. But the

by PETER JONES

singing side had a fair run. So, as the film offers came pouring in, John gave the dramatic "doubling" more emphasis.

His last two records broke no records. "Down The River Nile" was by no means John's favourite release — and "Lonely Johnny", a fine disc, somehow got lost.

Fair enough. It happens to the best of 'em. Cliff has had his lapses and so has Helen Shapiro. But John, who never searches for excuses, had a perfectly valid excuse. He just wasn't here to help in the plugging of either.

His work on "The Great Escape", a major movie beset by production difficulties, kept him out of the country. It's a vast presentation—they're trying to lop three-quarters of an hour out to bring it to a respectable 160 minutes-odd. But it's an international production and John is getting co-starring billing. So the delay was well worth his while.

## VISIMOTION

For "River Nile", the new process Visimotion was to have been the antidote to his absence. Moving cartoons which would replace his person on television. A good idea, in basis, but it needed more development at that time.

"Lonely Johnny" got him right back to the old-time loneliness atmosphere and was generally liked by the critics. It's sold well. But you must sell well AND fast to get in the charts. And John was still away. World-touring. Again, the delay was well worth his while.

John called round to tell me: "This new one is giving me the opportunity to do my own exploitation. I'm getting the televisions and the air-time. People say the disc is good enough to make it



JOHNNY in the NRM's cupboard with office beauty PAMELA BLEE. They're just good friends! (NRM Picture.)

—but you can't help being a bit worried about the third disc when the two previous ones have dived."

"Cupboard Love" is, of course, a Johnny Worth item, but it's not really on the lines of the hits Johnny worked for Adam Faith. And it was selected in a rather unusual way . . .

Said John: "We produced seven possible titles. Then we went along to Wimbledon Palais, helped by a poster display, and issued voting papers to the customers. I was introduced to the audience and then the demos of all seven were played over. 'Cupboard Love' was an easy winner. We reckoned public opinion was the safest bet."

## VOTING

As one might expect, one or two of the voting papers were spoiled. One was wrote: "Why don't you pack it all in and leave it to Elvis Presley." Another inscribed: "When are you going to make a record?" But the bulk were helpful and sincere.

But the choice was made. And now John admits to sweating out the next few weeks to see what happens. He was right to go to the buying public for the selection. Too often, reviewers have played down the hits-to-be and played up the hits-not-to-be.

True, John does have to return to the States soon for further chats with the Mirisch film producers, who made "The Great Escape". And there's a script

which interests him mightily—a Western, in which he would play the "sundown kid". He's one of four brothers, tear-aways, and strums his guitar and sings pleasantly, turning into an icy-eyed lad when called upon to draw his six-shooter. Steve McQueen is suggested as one of the brothers, too, and it could be difficult getting the cast together at the same time.

"I'd have thought the accent might be a problem", said John. "But I suppose I'd get somewhere near the mid-Atlantic sort of voice."

"But it is sometimes difficult to mix the acting and the singing. Especially when I tackle non-singing film roles as in 'Great Escape'. However, that's what I want to do. I started out as an actor and I don't want to give it up, no matter how big other sides of my career may become."

## ADVICE

My advice to the knockers, free and gratis, is to hold fire until John really gets under way with "Cupboard Love". His early hits were all associated with intense TV and radio plugging and it's just futile to imagine that a British artist can get away with a hit without those audience-grabbing plays.

John Leyton, I'd say, is just scratching at the surface of his full potential. His early stage performances were, surely, marked by immaturity but he really buckled to it . . . and learned. Now he's a polished performer, with an easy style and capable of dropping in a touch of the Gene Kellys. Also showing through it a well-developed comedy style.

Even so, discwise he is touching on a vital period. He said: "I hate the idea of losing contact with those record-buying fans. It's had to be, to some extent, in the past months, but now I'm looking forward to getting out and meeting them again on my upcoming tour."

"I owe them all such a lot." With which the ever-amiable John Leyton hied himself off. To clamber into a New Record Mirror cupboard for the benefit of a staff photographer.

The first steps in boosting "Cupboard Love" had been taken.

of water. Sometimes the road seemed to disappear completely.

And when we did travel by plane, Dave had to have two seats as one wasn't big enough for him!

But the biggest laugh came towards the end, when we both had to assume different identities.

Reason was that we did one live and recorded one radio version of "Juke Box Jury". The organisers included one of our records in each show. So we had to criticise them—and it was a real giggle for us as we really slated them!

And John Allison admitted: "In case things didn't go too well, I took along a small box of tricks, including vanishing ink, a plate-to-table sticker, a fake spider, a rubber pencil, exploding cigarettes and a spoon that folded."

So much real-life stuff went on, though, that these "props" weren't really needed!

## THERE'S A MORAL SOMEWHERE

DUFFY POWER BEFORE MUSICAL STUDIES



DUFFY POWER AFTER MUSICAL STUDIES



FURY, Goode, Eager, Wilde, Pride, Gentle—a collective bash-of-beat all kicking off round the same time. Some are still there, or thereabouts. Others have faded. And there was a chap named Power, too—Duffy Power.

Duffy was doing pretty well. But he had ambitions leading him away from the perpetual roar-ups of rock. And one day he read that classical violinist Alfredo Campoli once chucked the business for five years so that he could study and be accepted on an even higher level.

That interested Duffy. He figured if he vanished from the scene, forsook rock—he might be better placed to emerge as a rhythm 'n' blues performer.

And that's precisely what he did. He literally hid himself away in a one-room attic flat in Fulham—"hardly big enough to swing a mouse!"—and studied the records of the top R and B specialists.

And, nightly, he wandered round the jazz clubs of London, picking up what he describes now as "sounds" and "feels". He kinda soaked up the R and B atmosphere.

## NOW READY

Now he's ready to show what he learned . . .

He debuts for Parlophone with "It Ain't Necessarily So", from "Porgy and Bess". And it is backed by "If I Get Lucky Some Day", which he wrote for himself.

And my guess is he will be lucky any day now. His improvements are enormous in voice production and technique. He is barely recognisable as the Duffy Power of the early rock days.

THEN: he was a real wild 'un, excessively hairy on top, loud in dress, louder in voice.

NOW: he is quiet, comfortably hairy on top, subdued in dress, exciting in voice.

Said Duffy: "The trouble was I felt

I wasn't getting anywhere. It took me quite a while to make up my mind what sort of singing I wanted to do . . . but once it was made up that was it.

"When I left school I had a variety of jobs, like sticking labels in books, junior customs' man, carpentry and bakery confectionery. But a talent contest at Shepherds Bush helped me get started in show business. Which is when the wildness started . . ."

## AMBITION

His ambition now is to be accepted as a jazz singer. But he admits, with candour: "I honestly don't know if I have the ability. I've listened and listened to stars like Ray Charles, Huddy Leadbetter, Joe Williams and Big Bill Broonzy. I don't want to copy them . . . but I do want to get their 'feel' for a song."

"Rock, you know, went wrong, went sour—and the main reason was that too many people went on the band-wagon. They jumped around on stage purely to get the screams from the girls."

"Well, nowadays the public isn't so easily fooled."

Duffy thought for a moment. "Yes, I do hope I can make it as a jazz singer. If that is not to be, then I want to make a name as a writer and be known as a good performer. Anyway, the new quietly-dressed me is IN for good."

He's learned a lot since the days when he sang with a three-piece band in the Fulham area, OUTSIDE pubs because he was then only 14. Often they'd lay on sessions under the subway at Putney Bridge—"my first echo chamber", he says.

Can he make it? One encouraging thing is the comment of a well-known musician who heard Duffy's "Necessarily So". "He just can't be British—he sounds like a polished coloured performer," he said.

Which just can't be bad for the rocker who has turned to R and B.

PETER JONES

## OUR DRUMMER JUST COULDN'T SIT DOWN

says John Allison

WELL, it's all over—our first tour for CSE, which took us all over the Near East and enabled us to play to many different audiences of Servicemen. We'll admit now we were dead worried at first for, after all, playing to teenagers is one thing: entertaining troops, without a girl in the audience, is another.

But we had a ball. All of us, compere Billy Raymond, Dorothy Dunne and our backing group, the Cadillacs. It looks as if we'll be going back for the Far East and Middle East tours—maybe at the end of this year.

Did they look after us? Well, Dave, our drummer, started out the tour at 24 stone and put on a stone by the time we reached Cyprus. Though he's a qualified pilot, they just don't have single seaters big enough for him.

The Cadillacs were nervous first off but later it seemed we'd got four comedians playing behind us . . .

Billy Raymond—remember him in "Spot The Tune"—was great, saving the show twice when there were electrical failures which put out the lights. Once he rushed on in shirt . . . but no trousers! One day, he'll make the London Palladium.

Dottie Dunne nearly got us all arrested when we went swimming in Golden Bay for she wore a bikini and they are banned in Malta.

Lead guitarist Ray went into town in Limassol one day for a haircut. After searching round for ages, he picked what looked the safest place and went in. What followed kept us in fits for days.

The barber made such a mess of his hair that Ray leapt out of his chair and started telling him off in strong terms. The barber was so frightened he dropped everything and ran off down the street, depositing his towels on the way.

Fortunately for Ray, rhythm guitarist Mervyn was able to finish off the haircut reasonably well.

It was a happy tour, all right. Lots of things like mix-ups over shoes outside our bedrooms, strange apple-pie beds, mysterious early morning calls, weird messages. Both Billy and John had birthdays on the tour and New Year's Eve was a riot.

Incidentally, we took more travel sickness pills when going by minibus than on the aircraft. The roads, especially in North Africa, were terrible—worse than any farm track, with deep ruts, holes full