

# INSIDE: BEATLES, SHADOWS, LEYTON, CHUCK BERRY

Bill Black's Great New Beat Number!

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No. 116

Registered at the G.P.O.  
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WEEK ENDING JUNE 1, 1963

EVERY THURSDAY



**BILLY J. KRAMER** who together with the **DAKOTAS** sits happily in the No. 2 slot with their **PARLOPHONE** hit "Do You Want To Know A Secret". (NRM Picture by **DAVID MAGNUS**.)

**GERRY** sans **PACEMAKERS** is also a very happy lad these days as closely following his No. 1 hit "How Do You Do It" comes "I Like It" from **COLUMBIA**, which leaps into No. 22 in its first week. (NRM Picture by **DAVID MAGNUS**.)

**NEIL SEDEKA** back in the charts again with his latest from **RCA-Victor** "Let's Go Steady Again". Current chart position is No. 42. (NRM Picture.)



**THE HOLLIES** again from the pop-laden North enter the charts this week with their new release "Just Like Me" on **PARLOPHONE** and sit promisingly at No. 39 in their first week. (NRM Picture.)

**SAM COOKE** and his family in happy mood — and no wonder as breadwinner Sam is again climbing the **TOP 50** with "Another Saturday Night" on **RCA-Victor**. This week it's at No. 28.



**NEW RECORD MIRROR**  
 EVERY THURSDAY  
 EDITOR: JIMMY WATSON  
 ASSISTANT TO THE EDITOR: NORMAN JOPLING  
 FEATURES: PETER JONES  
 ADVERTISING & CIRCULATION: ROY BURDEN  
 116, SHAFTESBURY AVENUE, LONDON W.1.  
 Telephones: GERrard 7460, 3785, 5960

# THE TWIST AND SHOUT CONTEST!



WHY must the name on a record mean so much these days to the record-buying public? I take, for example, the Beatles singing "Twist and Shout" on Thank Your Lucky Stars when they brought the house down. I admit they made a very good job of it, but the Isley Brothers brought this out some months ago and it was practically unheard of. They make the Beatles sound like a very ordinary group, as this is one of the best records ever brought out, besides their fantastic "Shout". Believe me, I am not trying to drag down the Beatles as they are the most talented group in this country, together with Brian Poole and the Tremeloes, but surely if they can get screams for that, the Isley Brothers should have sold millions. —ROGER HORRELL, 183 Winston Road, Barry, S. Wales.

## NEW RECORD MIRROR

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## THE LANCASHIRE AND CHESHIRE BEAT GROUP CONTEST WINNERS



THE BEATLES and "TWIST AND SHOUT". See lead letter. (NRM Picture by DEZO HOFFMANN.)

### THE MYSTERY

I'VE just heard "Rockin' Crickets" by the Rockin' Rebels, and I must admit I'm a little confused. Tell you why.

It's not just a version of the Hot Toddy's record of the same name four years ago, but is the recording. The only solution I can think of is that the Rockin' Rebels used to call themselves the Hot Toddys! —ALAN FITZER, 91 Clarence Road, Sparkhill, Birmingham.

### TEENAGE HEAVEN

HAVING just heard Johnny Cymbal's controversial record, "Teenage Heaven", I have come to the conclusion that Johnny must have made this with tongue-in-cheek humour.

It says much for the talent of this artist that he got through the recording session without laughing. I'll say one thing for this boy though, he's certainly got his ear to the cash register, because this will sell.—TONY GRINHAM, 218 Fulbourne Road, Walthamstow, London, E.17.



At last we have the pictures of the winning groups from Harry Lowe's Lancashire and Cheshire Beat Group Competition. Above are DERRY WILKIE and the PRESSMEN, the exciting R&B team who took third place. Top left are the winners, the ESCORTS, a very youthful and talented group who are destined for success. And immediately on the left are the MERSEY BEATS who came second. This is another smooth team who regularly delight Northern fans. (Pictures by courtesy of the LIVERPOOL ECHO.)

### GREAT CHUCK

THE king of the guitar—Chuck Berry — is now back in the British charts after five years, his LP on Pye International called "Chuck Berry" being number 20 last week in the LP charts.

It is a pity, however, that Chess have released two old tracks, "I'm Talking About You"/"Diploma For Two" as his first record release since coming off parole in April.

Let us hope that Chuck soon has a new single released of the calibre of "Sweet Little Sixteen" and "Johnny B. Goode", etc., and thus enable him to sweep back into the Top 20, for the success of this LP proves just how fantastic this artist is, and how he has managed to keep his popularity even though he hasn't had a single released during the past 21 months!

I am now hoping that Don Arden manages to bring Chuck over here for a tour of this country, as this would be the greatest thing to happen since Alan Freed started his "We Choose Rock and Roll Campaign".—MIKE BOCOCK, Chuck Berry Appreciation Society, 64 Longfield Road, Daubhill, Bolton, Lancashire.

## BIRMINGHAM BEAT NO. 1 A NEW SERIES BY ALAN STINTON

"OUR aim," says Denny Laine, "is to invade Merseyside and show them that Birmingham groups can produce music every bit as exciting as Liverpool's."

Your Birmingham reporter submits that anyone seeing Denny and His Diplomats in action will agree that realisation of this ambition, and their other show business aims, are just around the corner for these four highly talented Birmingham lads.

Admittedly, their line-up is the same as the Beatles', with Denny himself lead guitar, Sonny Laine, bass, Phil Ralston rhythm guitar, Bev Ralston on drums; and all three guitarists weighing in on the vocals; but on their own numbers their sound is quite different, even unique. They can, of course, emulate exactly the sound of the Beatles and other groups, but in Birmingham it is their own compositions which are in great demand. I heard them do four of these last week and could not over-emphasise their potential. Two of the numbers in particular, "Forever and a day" and "It's what you do that counts", I urge the disc companies to hear.

The Diplomats were formed about twelve months ago, and their last personnel switch was carried out last February, the month in which they made their TV debut, on BBC's Midlands at Six show. All within the 17-18 age group, Denny and his boys are ex-Grammar school lads who have given up the prospect of comparatively "safe" jobs for the hazards of show business. A most interesting point



is that they all have naturally blonde hair, a feature which evidently helps to boost the success of their thriving fan club.

Denny and the Diplomats are never short of bookings, and they are currently working seven nights a week, every week. At their ballroom dates they are frequently watched by top-line stars who are always impressed by their show. To quote just two stars Susan Maughan thinks that they are "Great" and

DENNY LAINE & THE DIPLOMATS. (Left to right): Sonny Laine, Denny Laine, Phil Ralston and Bev Ralston.

Julie Grant says that their original numbers are "Fabulous". These then, are Denny and the Diplomats, a group who have behind them a load of talent, genuine ambition and a whole mountain of faith. There should be a stampede to sign them up.

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## ALL STAR LINE-UP BIG HAYES SHOW

JUST about the biggest assembly ever of top pop stars for an open-air event—that's the Festival being held at Botwell, Hayes, Middlesex (near London Airport), on Whit Monday, in aid of funds for the new Roman Catholic Church at Hayes.

The show goes on from 11 a.m. to 6 p.m. at an inclusive fee of — 6d. In addition, fans are encouraged to take along their cameras and autograph books and mingle with the stars. A special luncheon, an open-air barbecue, is being arranged for the performers and their guests—most of it laid on by chefs of the nearby U.S. Air Force base.

Now for the line-up: Del Shannon, Gerry and the Pacemakers, Eden Kane, Kenny Lynch, Billy J. Kramer and the Dakotas, Freddie and the Dreamers, Vince Taylor and the Playboys, Brian Poole and the Tremeloes.

Jimmy Crawford and the Messengers, Screamin' Lord Sutch, Cherry Roland, Cliff Bennett and the Rebel Rousers, Tony Holland and the Packabats, the Crestas.

Rey Anton and the M-Squad, Mickie Most, Robb Storme and the Whispers, Jackie Lynton and the Teenbeats, Johnny, Mike and the Shades, the Gollie Boys, the Blue Diamonds and Don Charles.

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# CAN THIS DISC HARM THE BEATLES?

**'MY BONNIE' RELEASE WAS CUT 3 YEARS AGO!**

WHILE the Beatles are topping charts with "From Me To You", the German company Polydor have come out with a disc by the boys—but one cut around three years ago. Title is: "My Bonnie", and it's bound to cause of lot of interest.

But it poses certain questions.

Can it harm the Beatles' reputation? Is it fair to the boys to re-release something from the near-dead past? And do the Beatles mind?

Listen to their Press representative, Tony Barrow. "My own view is that it can't possibly harm the boys' good name in the business. The shame is that this obviously inferior material should be available for the fans to put into their collections as a souvenir piece.

"That's the only difficulty. The Beatles don't get a chance to do anything much, or anything particularly good, on the record. They were employed purely as a backing group for Tony Sheridan . . . and that's exactly what they did, within the limits—though to the best of their ability."

## BEAT BOYS

Background to the Polydor disc is that the Beatles were in Germany, along with several other British groups. When Tony, a popular figure there, came up for this single release, a backing group had to be found. On the original recording, the Beatles were known as the Beat Boys—on the grounds that German audiences didn't know anything about Beatles!

In fact, Ringo Starr, current Beatle drummer, was not on the sessions—Pete Best handled the percussion department. But Ringo, who was there at the time with Rory Storm's outfit, did catch the eye of Tony Sheridan around this

time—and, after returning to England for a spell, did return to Germany to help back Tony for a few months.

Later, Ringo joined the Beatles as the "new boy" of the group.

So it's not felt that the re-issue of this single can possibly harm the Beatles. This is borne out by NRM correspondent Graham Knight, who writes of a recent Beatle performance:

## SLICK

"They put on a very polished and slickly-presented act. They had the audience screaming again and again as they belted out 'Some Other Guy' and 'Please Please Me'. They slowed the pace to give a great performance of the Miracles' 'You've Gotta Hold On Me' and, judging from audience reaction, this one is definitely potential L.P. material.

"Their linking between numbers is excellent and their zany humour certainly pleases audiences. They further demonstrated their versatility with 'I Saw Her Standing There' and 'Do You Wanna Know a Secret'. They closed their act with the huge seller 'From Me To You'.

"The tremendous reception and ovation they received at the end

showed their absolute worthiness as tops of the bill.

"Standing right next to me applauding was Roy Orbison. He said to me: 'They really are very good', and he really meant it."

Nothing can dent their reputation now.

by  
**PETER JONES**

Is the re-release fair business tactics? Of course it is. It happens all the time. Joe Brown, when he gathered a Pye hit, had some of the earlier Decca material rushed out. Virtually every artist who changes labels, then hits the big-time, has this happen to him. And it's equally fair that the name on the label should be changed from the Beat Boys as on the first one to Beatles on the second—because that was the group's real name at that time.

And the Beatles themselves are reported as being unworried by the release. In other words, they don't mind—except in hoping that the fans will realise the difference in recording dates and that they were employed purely as a backing group, not to stamp their own highly-developed personalities on the session.

Lots of fans will want the Polydor release.

For anything, literally ANYthing, the Beatles do is all right by millions of their fans.



The very talented quartet of lads from Liverpool we know as the BEATLES. This is the team which made the initial breakthrough and just look at what talent has emerged from the same area to follow in their famous footsteps. From left to right (as if you didn't know) GEORGE, RINGO, PAUL and JOHN. (NRM Picture by DEZO HOFFMANN.)

# GREAT UNKNOWNNS—No. 7 THE MARVELETTES

## Norman Jopling Looks At One Of America's Top Groups

IN both the United States and Great Britain, the trend musically seems to be going back to the out-and-out rock and R & B. But one aspect of the new type R & B that wasn't a feature of the old is the abundance of the female based vocal group singing gossamer beat numbers—and making them into big hits all over the world. Currently in the British charts are "He's So Fine", by The Chiffons, and "Foolish Little Girl", by The Shirelles. In the same vein is "Let's Turkey Trot", by Little Eva.

But so far at least, there is one female vocal group that, although it is consistently successful in the States, means virtually nothing here. It is, of course, The Marvelettes.

Record-wise, The Marvelettes paved the way musically for Dee Dee Sharp and Little Eva. Both of these two artists' initial hits were based on a disc by The Marvelettes. Their discs were "Mashed Potato Time" and "The Loco-Motion"—and The Marvelettes' disc was "Please Mr. Postman". Although The Marvelettes' disc was way ahead of its time here, in the States it was a huge hit, reaching number two in all the charts and selling a million on the way.

## BIG FUTURE

Their latest disc is "Forever", just issued here in Britain on the Oriole label, and it has just been a big hit in the States. It was in the music classes of Inkster High School, Detroit, that the four girls came together and discovered their mutual taste for the same kind of music.

They practised until they made perfect—and some more. It was not too long before Mrs. Sharpley, a teacher at Inkster High, heard

the girls as they practised during their lunch breaks and after school.

She asked the four girls if they would like to make a disc, and when they of course replied they would, she took them to the "Hitsville" recording studios, belonging to the Tamla-Motown group. There the four girls, lead singer Gladys Horton, Katherine Anderson, Georgeanna Tillman and Wanda Young were auditioned for Berry Gordy Jr., president of the disc group. When he heard them, Berry knew that the girls had a big future in front of them. He wrote a song especially for them, and it was released under the title of "Please, Mr. Postman".

## CANCELLED

A major hit in the States, it quickly established the girls as the foremost female R & B performers in the country. Their disc was, in fact, far more bluesy than most femme efforts were and still are.



The MARVELETTES got together at school and it was, in fact, a 'hip' teacher who introduced them to records. The group rates highly in America but has still to break through big in Britain. But with R&B on the upswing here this shouldn't take too long. Oriole are working hard on their discs too.

The success of the group also meant a lot to Inkster High, which takes extreme pride in the accomplishments of the group—so much, so, in fact that the principal of the high school cancelled the school's homecoming game as it was evident that the majority of the students would be at home watching The Marvelettes, on their TV sets, when they performed on the Dick Clark American bandstand show.

When they appear on stage, the girls have broken several attend-

ance records in Washington, D.C., "Playboy". Next was "Beechwood and Baltimore, and they have 5-4789", and that came out on appeared in shows featuring artists like Mary Johnson, Brenda Lee, Chubby Checker, Dion, The Bel-monts, Bobby Rydell, The Spinners, etc., plus, of course, their label mates The Miracles, and Mary Wells.

## NOT WELL

Record-wise, The Marvelettes have not fared at all well in this country. Their second smash, "Twistin' Postman", was issued, as was "Please, Mr. Postman", on Fontana, but their third smash—their second biggest hit, in fact, was never issued. It was entitled

"Someday Someway", reached very high in the R & B charts, though not in the single charts. It was virtually pure R & B.

That, then, is a short description of The Marvelettes. But you have to listen to their discs to be able to appreciate them. And if more people did bother to issue their discs, they wouldn't be great unknowns any more. . . .

—CUT HERE—

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F 11662 45 rpm

# HEINZ

Dreams do come true

(from the film 'Farewell performance')

F 11652 45 rpm

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# Duane EDDY

Lonely boy, lonely guitar

RCA 1344 45 rpm

# Neil SEDAKA

Let's go steady again

RCA 1343 45 rpm

# Jim REEVES

Welcome to my world

RCA 1342 45 rpm

# Sam COOKE

Another Saturday night

RCA 1341 45 rpm

RCA VICTOR 



# Roy ORBISON

Falling

HLU 9727 London 45 rpm

(Today I met) THE BOY  
I'M GONNA MARRY

Darlene Love

HLU 9725 London 45 rpm

# THE FOOL

Jamie Coe

HLX 9713 London 45 rpm

# HELLO STRANGER

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HLK 9724 London Atlantic 45 rpm



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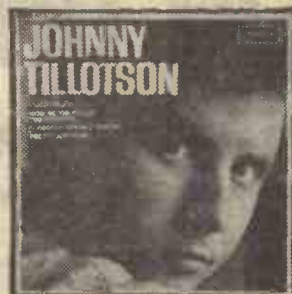
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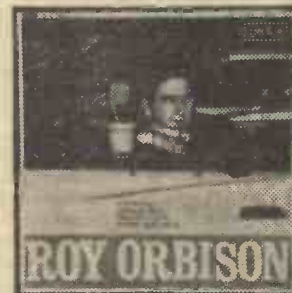
DFE 8520 Decca



# Johnny TILLOTSON

I can't help it - Send me the pillow you dream on  
It keeps right on a-hurtin' - Poetry in motion

REA 1345 London



# Roy ORBISON

Uptown - Paper boy - Pretty one - With the bug

REU 1354 London





A scene from "JAZZ ON A SUMMER'S DAY"

# CHUCK BERRY DISCOGRAPHY

AN entry into the top twenty L.P. charts meant quite a lot to Chuck Berry. It meant that he is no longer a "Fallen Idol". For Chuck's success with his new Pye L.P. is the first solid concrete proof of the R & B revival. And it is fitting that it should be the great Chuck who leads the new craze, as it was he who was one of the principal figures of the rock craze.

But the likelihood is that many fans who have bought the value-for-money Pye L.P. do not know about Chuck's earlier releases — certainly up until his spell in prison from which he has been recently released — he was a most prolific songster. Here then for the benefit of Chuck Berry fans, past and present, is a complete discography of his singles and L.P.'s. Only three of Chuck's discs in fact, made the British charts. They were "Schoolday" — No. 20; "Sweet Little Sixteen" — No. 11, and "Johnny B. Goode" — No. 17.

Incidentally only three Chuck Berry L.P.'s have been issued here, two of which are still current. I have listed the others for the benefit of fans who may wish to collect his imported discs.

By the way, did I say complete discography? Well, that's not strictly true — Chuck recorded for a small Los Angeles label called Rodeo before joining Chess, but details of what he recorded are as yet unobtainable.

BY MIKE BOCOCK AND NORMAN JOPLING

The discs are in order of Chess release. Numbers at the front are Chess catalogue numbers, and London American or Pye Int. numbers are at the end.

- 1604 Maybellene/Wee Wee Hours. } London E.P. REU 1053.
- 1610 Thirty Days/Together
- 1615 No Money Down/Down Bound Train — HL 8275.
- 1626 Roll Over Beethoven/Drifting Heart — HLU 8428.
- 1635 Brown Eyed Handsome Man/Too Much Monkey Business — Not issued.
- 1645 You Can't Catch Me/Havana Moon — HLN 8375.
- 1653 Schoolday/Deep Feeling — Columbia DB 3951.
- 1664 Lajuanda/Oh Baby Doll — Not issued.
- 1671 Rock And Roll Music/Blue Feeling — HLM 8531.
- 1683 Sweet Little Sixteen/Reelin' And Rockin' — HLM 8585.
- 1691 Johnny B. Goode/Around And Around — HLM 8629.
- 1697 Beautiful Delilah/Vacation Time — HL 8677.
- 1700 Carol/Hey Pedro — HL 8712.
- 1709 Sweet Little Rock And Roller/Jo Jo Gunne — HLM 9767.
- 1714 Run Rudolph Run/Merry Christmas Baby — Not issued.
- 1716 Anthony Boy/That's My Desire — Not issued.
- 1722 Almost Grown/Little Queenie — HLM 8853.
- 1729 Back In The U.S.A./Memphis Tennessee — HLM 8921.
- 1737 Broken Arrow/Childhood Sweetheart — Not issued.
- 1747 Too Pooped To Pop/Let It Rock — HLM 9069.
- 1754 Bye Bye Johnny/Worried Life Blues — HLM 9159.
- 1763 I Got To Find My Baby/Mad Lad — HLM 9159.
- 1767 Jaguar And Thunderbird/Our Little Rendezvous — Not issued.
- 1779 I'm Talking About You/Little Star — Pye Int. 7N 25100.
- 1799 Go-Go-Go/Come On — Not issued.
- 1853 I'm Talking About You/Diploma For Two — Not issued.

That's the list of all Chuck's American singles. In Britain, several of them haven't been issued, but they can be obtained in L.P. form. Many of Chuck's earlier releases were not in fact recorded at the actual Chess studios, but at Sheldon recording studios, a commercial concern, for Chess was at the time a smallish record company. Also Chuck's backing group differed. His present combo consists of Lafayette Lake (piano), Fred Deelow (drums), Johnny Johnson (sax), Willie Dixon (bass). Chuck,

# WHY A VOCAL ON THE FLIPSIDE?

WESLEY LAINE POSES THE QUESTION AS TO WHY THE SHADOWS SHOULD CUT A STRAIGHT VOCAL, "I WANT YOU TO WANT ME,"

ONCE more we are informed of a new disc by the fabulous Shadows. It's called "Atlantis" and is penned by Jerry Lordan, the man who just happened to write their two other biggest hits "Apache" and "Wonderful Land". But the main point of interest on this disc is the flip side. It's titled "I Want You To Want Me" and it's penned by Hank B. Marvin, leader of the group.

ON THE FLIP OF THEIR NEW DISC "ATLANTIS" ....

And it's a vocal . . . .

The first vocal that the boys have done on a single for a long long time. Not counting a gimmicky effort titled "What A Lovely Tune" some time back, it's the first vocal they've ventured to put out on a single since "Saturday Dance", which was way before "Apache"—when the Shadows were just the backing group to Britain's wonder boy Cliff Richard.

### SUBTLY

Then they tried experimenting with styles, until they hit the ace on "Apache", the Jerry Lordan composition that took them to the top of the British charts for many weeks. In the States though it was covered by Jorgan Ingeman and reached the number two spot there. "In a way the Shadows were far luckier than me", Jorgan said. "For with their version of 'Apache' they had a style they could stick to. Me, I dubbed Red Indian whoops and yells on my version. You can't put that on every disc you make. So my other discs were flops in the States. But the Shadows went on and on making hits in the 'Apache' style, whether they were near or far from the sound, in England."

But the vocal on the flip poses another far greater question. Are the Shadows subtly paving the way for vocal top sides. And why? It's a well-known fact that they have been including vocal material on their L.P.s. On their giant-selling first L.P. "The Shadows" they



of course, is lead guitarist and vocal. But on some of his earlier recordings the pianist and drummer may be the people that constituted Chuck's original St. Louis Combo, that is Jasper Thomas and Johnny Johnson respectively.

- Here are Chuck's E.P.'s . . .
- 5118 After School Session.
  - 5119 Rock And Roll Music.
  - 5121 Sweet Little Sixteen.
  - 5125 Pickin' Berries.
  - 5136 Sweet Little Rock And Roller.

And for the benefit of any Chuck Berry fan trying to build his collection through imported or old material, here's a list of Chuck's U.S. and British L.P.'s with titles.

- 1425 ROCK ROCK ROCK (from the film): Maybellene; Thirty Days; Roll Over Beethoven; You Can't Catch Me. Also on the L.P. are the Flamingoes and the Moonglows.
- 1426 AFTER SCHOOL SESSION: Schoolday; Deep Feeling; Too Much Monkey Business; Wee Wee Hours; Roly Poly; No Money Down; Brown Eyed Handsome Man; Berry Pickin'; Together; Havana Moon; Down Bound Train; Drifting Heart.
- 1432 ONE DOZEN BERRIES: Sweet Little Sixteen; Blue Feeling; Lajuanda; Rock At The Philharmonic; Oh Baby Doll; Guitar Boogie; Reelin' And Rockin'; In-Go; Rock And Roll Music; How You've Changed; Low Feeling; It Don't Take But A Few Minutes — London HAM 2132 now deleted.
- 1435 BERRY IS ON TOP: Almost Grown; Carol; Maybellene; Sweet Little Rock And Roller; Anthony Boy; Johnny B. Goode; Little Queenie; Jo Jo Gunne; Roll Over Beethoven; Around And Around; Hey Pedro; Blues for Hawaiians.
- 1448 ROCKIN' AT THE HOPS: Bye Bye Johnny; Worried Life Blues; Down The Road Apiece; Confessin' The Blues; Too Pooped To Pop; Mad Lad; I Got To Find My Baby; Betty Jean; Childhood Sweetheart; Broken Arrow; Driftin' Blues; Let It Rock.
- 1456 NEW JUKE BOX HITS: I'm Talking About You; Diploma For Two; Thirteen Question Method; Away From You; Don't You Lie To Me; The Way It Was Before; Little Star; Route 66; Sweet Sixteen; Run Around; Stop And Listen; Rip It Up. Pye International NPL 28019.
- 1465 CHUCK BERRY TWISTS: Maybellene; Roll Over Beethoven; Oh Baby Doll; Around And Around; Come On; Let It Rock; Reelin' And Rockin'; Schoolday; Almost Grown; Sweet Little Sixteen; Thirty Days; Johnny B. Goode; Rock And Roll Music; Back In The U.S.A.

CHUCK BERRY: Maybellene; Down The Road Apiece; Mad Lad; Schoolday; Sweet Little Sixteen; Confessin' The Blues; Back In The U.S.A.; Johnny B. Goode; Oh Baby Doll; Come On; I Got To Find My Baby; Betty Jean; Around And Around; Almost Grown. Pye International R & B series NPL 28024.

That's the list then of the most astonishing revivalist of the beat age. The odds could even be that Chuck becomes even more popular in Britain now than he ever was . . . .

included things like "All My Sorrows" and "Baby My Heart"—both of which were extremely smooth and well-performed. But with this latest well-performed effort on the flip of a typical Shadow's single the whole balance changes. Other aspects creep in—like has the Merseyside scene had any influence on it? It could well be, noting the success of the Mersey beat groups, but on the other hand need the Shadows bother to change their style—almost all their discs go to the number one spot—they are virtually guaranteed a top five placing. And it'll be a long while before any of the Merseyside groups except the Beatles can claim that distinction.

### VALUE FOR MONEY

Of course there's always the fact that the Shadows may wish to give more value-for-money on their discs. But why not put another instrumental, at a different tempo, on the flip—after all the people who buy the disc must be instrumental fans to buy the top side.

The title was recorded in Barcelona and was one of a dozen others recorded at the same session. It was the only vocal and the first to be picked for a single release. The top side, the Jerry Lordan composition "Atlantis" was already recorded and had been scheduled for the top side. But the actual title of the tune had not been picked until the boys were on a bus in Barcelona and decided that "Atlantis" might make a good title for a disc. It was, say the boys, a follow-on to the Telstar, Polaris idea.

Yet although the Shadows employ the same sound that they had on their first few successful discs, they aren't stay too close, or make mediocre discs. The fans were on

their throat when "The Savage" from the film "The Young Ones", was issued. Not only did the fans protest in their droves, but also sent the disc to a much lower position in the Charts than any of their others were or have been since.

It also works the other way. When the Shadows first put a string backing on one of their discs, namely "Wonderful Land", the fans made it their biggest hit since "Apache".

### TOPMOST

To my mind, though, the Shadows won't go and stick their necks out and take a risk—no matter how high the odds are. For they are so well established that any change would have to be a change for the worse. And after all the Merseyside groups have a monopoly of that certain sound.

And the Shadows have a monopoly of THEIR sound, too—despite the hundreds of imitators they have still managed to keep themselves as Britain's topmost instrumental group.

### ABC-TV New Series? Folk, R&B Featured

CYRIL DAVIES and The Rhythm and Blues All Stars were among the groups working this week on a pilot show for ABC Television. It's for a possible folk and r and b series to be compered by Rory McEwen. Cyril and the group make their first appearance on "Thank Your Lucky Stars" on June 21. Cyril's pianist, Nick Hopkins, was rushed to hospital last week with internal trouble, and is on the "critically ill" list. Keith Scott is currently deputising for Nick.



# POPS SNUBBED IN LATEST COUNTRY MUSIC POLL

## Country Music Hit Parade Commentary By NRM's Country And Western Expert—James Asman



The late PATSY CLINE, who tragically died with COWBOY COPAS and HAWKSHAW HAWKINS in the plane crash recently is voted No. 1 C&W girl.

ACCORDING to the latest popularity poll run by Country Music Express, a British C & W fan magazine, Canadian singer HANK SNOW tops the section called "Favourite Male Singers", while the late PATSY CLINE, one of the tragic victims of the Nashville air crash on March 5, heads the female list.

Another crash victim, Cowboy Copas, makes fourth place. His latest Starday single, called "Goodbye Kisses", was actually mailed from the company's offices at Madison, near Nashville, Tennessee, on the very morning following his death a few miles away at Camden. Don Pierce, an old friend and sponsor of Copas, and the president of Starday, made an embarrassed and hasty explanation shortly afterwards, pointing out that the record had been waxed well in advance of the fatal Kansas City concert—the promotion had already been started, said Don, and the single's topical appearance the day after was completely coincidental. A memorial album is scheduled by Starday and will be released in London shortly.

The third Grand Ole Opry star involved in the Camden tragedy, Hawkshaw Hawkins, has only been featured on two rather obscure E.P.s, one on Vogue and one on Parlophone, and fails to make the latest popularity poll.

Top of the country vocal groups is a famous Brunswick duo, the Wilburn Brothers. Teddy and Doyle Wilburn, now operating a music publishing business in Nashville, graduated from a family singing group led by their pop. Now starring in their own right, they have a number of fine country L.P.s issued here, the latest of which is "Folk Songs" (Brunswick).

first place—probably due to his successful Starday albums, "Carter Family Memorial Album" and "The Bluegrass Sound of Bill Clifton" on the London label issued over the last few months. In the second place are the redoubtable Lester Flatt and Earl Scruggs team with some outstanding CBS albums now released here. The Stanley Brothers are third, followed by the veteran Bill Monroe and his Bluegrass Boys. The Country Gentlemen, the Barrier Brothers, Mac Wiseman, Don Reno and Red Smiley, Jim Eanes and, finally, Hylo Brown make up the ten best in Bluegrass.

In the country popularity stakes other familiar names have been rated highly by specialist country enthusiasts, and in the near-misses among favourite cowboy artists are Jim Reeves, Johnny Cash, Hank Locklin, Bill Clifton, Hank Thompson, Leroy Van Dyke and Claude King.

The Monroe Brothers, also listed, were really the forerunners of the better-known Bill Monroe Bluegrass Boys—also early, pioneer reissues designed for the collector rather than the pop-country fan. The Stanley Brothers, The Willis Brothers, The Delmores, and Howard Vokes' Country Boys (who made it on the strength of one good Starlite E.P. release over here). Last of all, and barely qualifying for mention because of their broader pop-folk style, comes the famous Kingston Trio.

Because this is largely a specialist country poll which attracted very few pop fans, the subsidiary lists of favourite country singles, E.P.s and L.P. albums completely ignored the better-selling near-country releases like "Our Man in Nashville" by Chet Atkins, "From a Jack to a King" by Ned Miller, or the Ray Charles Country and Western hit albums on HMV.

### HIT PARADE

No. 1 in the country hit parade was CBS's "Wolverton Mountain" by Claude King, followed in turn by George Jones' "She Still Thinks I Care" (United Artists), Hank Locklin's "We're Gonna Go Fishing" (RCA), Hank Snow's "Lady's Man" (RCA), "Adios Amigo" by Jim Reeves (RCA), The Osbourne Brothers' lively "Banjo Boys" (MGM), Philips' release of Johnny

Tommy Collins, Ferlin Husky, The Farmer Boys and Texas Bill Strength is up in second place, while No. 4 is RCA's Monroe Brothers (Volume 2). Fifth is "Country and Western Jamboree" with Jim Eanes, Hylo Brown, Lonzo and Oscar, Buddy Starcher and Bill Mack on the specialist label Country Style. Johnny Cash comes sixth with "Strictly Cash" (Philips), eighth place is taken with the late Cowboy Copas' "Country Hits" (Stateside), ninth is the Monroe Brothers again with their Bluegrass music on Volume 1 (RCA). Last, but certainly not least, is Starlite's popular "Howard Vokes and his Country Boys".

### HILLBILLY

More specialist and serious music like opera, classical, jazz, folk and country enjoy their largest sales in the L.P. market, and the best ten country L.P.s voted by the readers of Country Music Express is clearly the most interesting for those who intend to buy good hill-billy music for their collections. No. 1 is called "New Favourites of George Jones" on United Artists. No. 2 is the low-priced RCA-Camden issue of Hank Snow's "Southern Cannonball", while yet another cheap Camden release, "The Country Side of Jim Reeves" finds place No. 9.

The legendary Jimmie Rodgers is high in the lists at No. 3 with RCA's superb "Jimmie the Kid", while another great veteran, Hank "Drifting Cowboy" Williams is "On Stage" (MGM), and in fourth place. Once more we find Bill Clifton, who has obviously captured the interest of fans with his recent London releases from Starday, high up in fifth place with his "Carter Family Memorial Album" (London) and another similar selection, this time by Lester Flatt and Earl Scruggs (Philips) has been voted No. 6. The Barrier Brothers' "Golden Bluegrass Hits" (Philips), a selection of classic C & W 78s on "Country and Western Requests" (Philips) and Johnny Cash's "The Sound of Johnny Cash" (CBS) round off Country Poll Winners 1962.



HANK SNOW — "the one and only" — is strongly featured in several sections in the popularity poll run by Britain's C&W publication the COUNTRY MUSIC EXPRESS. The NRM's C&W expert, JAMES ASMAN, is delighted with the poll results, and you can read his full report alongside.



HANK WILLIAMS

The oldtimers have a field day in the "All-time Favourite Singer" listings, with the "Drifting Cowboy", Hank Williams, high in first place. The legendary Jimmie Rodgers, not to be confused with the current pop singer on the Columbia label, is second, followed by the late Johnny Horton, Johnny Cash, Hank Snow making only one of several appearances in these findings, George Jones, Hank Thompson, Bill Monroe, Will Carter, otherwise known as "Montana Slim", and Capitol's popular Ferlin Husky.

### BLUE GRASS

A section devoted solely to Bluegrass music votes a comparative newcomer, Bill Clifton, in



JIM REEVES

Nowhere are the pop-country names of Frank Ifield, Roy Orbison, Ned Miller, The Springfields, Wink Martindale and Johnny Tillotson...

Two of the girls in the country field who have made the Top Ten charts regularly are the late Patsy Cline, rated No. 1, and Skeeter Davis, voted No. 5. Skeeter's "End of the World" can be found halfway up the Top 50 issued by Record Retailer, while Patsy had a run at the top with "I Fall To Pieces" and "Crazy". Kitty Wells is in second place, followed by Wanda Jackson, Rose Maddox, Connie Hall, Margie Singleton, Harvie June Van and Chickie Williams.

### GROUPS

But country music relies for a measure of popularity on its well-blended harmony singing groups topped quite definitely this year by the Wilburns. Next comes the Louvin Brothers, followed by the pioneer Carter Family. The Carters, organised by the late A. P. Carter, made exciting mountain music from the mid-twenties along with their old friend, Jimmie Rodgers, and six historic E.P.s have recently been issued here by RCA-Victor which cover the six or seven years when they made their great recordings.



JIMMY DEAN



JOHNNY CASH

Horton's "Honky Tonk Man" and Rudy Thacker's "Ballad of Johnny Horton" (Starlite). The top-rating singles are rounded off with Leroy Van Dyke's polished "I Sat Back and Let It Happen" on Mercury, and finally Jimmy Dean's "Little Black Book" (CBS).

The Carter Family seize three of the ten places in the best country E.P.s—Volume 1 is voted No. 1, while Volume 3 is in third place, and their second E.P. at No. 7. Capitol's varied "Roundup" with

### RAY NORTROP Canadian d-j Series

SHORTLY after being signed to host six one-hour programmes being recorded in Britain for transmission by the Canadian Broadcasting System, disc jockey Ray Nortrop has been given two 10-week series, which will be run in Canada with a seven-week break between them.

Ray is also considering two offers to appear at the Olympia Music Hall, Paris. He will appear either with Johnny Hallyday or The Beatles.

## JUST RELEASED

<b>THE BACHELORS</b> Faraway places F 11666 <b>DECCA</b>	<b>CRAIG DOUGLAS</b> Danke schoen F 11665 <b>DECCA</b>	<b>PERRY COMO</b> (I love you) Don't you forget it RCA 1347 <b>RCA VICTOR</b>	<b>DA DOO RON RON</b> The Crystals HLU 9732 <b>LONDON</b>	<b>RICK NELSON</b> String along 05899 <b>Brunswick</b>
<b>LOUISE CORDET</b> Around and around F 11673 <b>DECCA</b>	<b>MR. PORTER</b> Mickie Most F 11664 <b>DECCA</b>	<b>THE FACE</b> Troy Dante F 11639 <b>DECCA</b>	<b>COME TE NON C'E' NESSUNO</b> Rita Pavone RCA 1346 <b>RCA VICTOR</b>	<b>MY SUMM</b> Rub The Ro HLR <b>LOVE</b>



# RAY—FUNNIEST ON DISC FOR YEARS

THERE'S a very good chance that Ray Martine is the funniest man to appear on records in Britain for years and years. He's outrageous, razor-sharp in picking up a gag, outrageous, very confident (most of the time) and outrageous.

His debut L.P. "East End, West End", for Pye Piccadilly, is my evidence. This outlines his recent success story—from working in the Dueragon Arms pub at Hackney, in London's East End, to onslighting the debs at the Establishment, Sobo. Though, in fact, the debs trekked out to see him in the East End, too.

He knows his music, what's more. He talks knowledgeably about: Nat Cole, Sinatra (everybody must like him), Peggy Lee, pianists Les McCann and Oscar Peterson.

This Friday evening, he should imprint his style on millions as host of the new ITV "Stars and Garters" series, which features a goodly pop music line-up. I only hope Ray manages to stick to his script.

You don't interview Ray Martine. You listen. It's a gag-a-minute performance. Just let him chat on...

"At school, I made a stage appearance as an Indian. I wanted to show my legs. The profession had 'got me'. Later, as a messenger boy at Denham Film Studios, I was fired for pinching cigars and cigarettes from Leslie Howard's desk. I never kept any of them for myself but gave them to the telephonists and others.

"Then I had hundreds of jobs and lost them 'cos they were so boring.

### ARMY

"At 18, the Army. I never shot anyone. But we had Bren gun shooting practice—in the middle of the worst winter for 50 years. You should get at least 50 out of a 104 maximum. I got two! My fingers were frozen to the trigger. The bombardier shouted: 'You're acting up!' That gave me the idea of show business as a career.

"Two years later, I was out. If there'd been a rank lower than private, I'd have had it. I had a few thousand more jobs then walked into a pub, got up and sang. They screamed and hollered. So I moved on to a club, singing Nellie Lutcher-type numbers.

"I don't know how I became a comedian. I just started clowning and acting up. After three more years in the boozers, I emigrated to America.

"There, I had eight quid in my pocket. More club work... but I flopped in the lot. I was bought but I had nothing to sell.

"For nine months I went back to England. I was hated, even in my old boozier. So back to the States went I.

says  
**PETER JONES**



RAY MARTINE, a brilliant entertainer who has a quickfire line of gags. The NRM's Peter Jones "listened" to him during an "interview" at our local coffee shop. (NRM Picture.)

"For a while I was a bus-boy, carting dishes in a restaurant for eleven dollars a day, twelve hours a day. My feet killed me. Next came a dive in Atlantic City where I sang, carried on and M.C.'d the show. For a while I was in a show with nine strippers, each one carrying a gun, cunningly hidden...

"Then there was Anne's 400 Club in San Francisco, where the unknown Johnny Mathis was appearing.

"Back in Britain again, where they hated me at the Whiskey A Gogo, London. But a few weeks later, I became resident compe.

"One night, in Hackney, a mad actress breezed in and said she wanted to manage me. She kept on. Now she DOES manage me—her name is Pamela Manson. Now I get my hair cut by the same barber as Richard Burton. Such is the price—and you can say that again—of fame.

"Mc? I dig Groucho Marx,

Terry-Thomas (because he thinks I'm the funniest man in the world), Spike Milligan and sometimes Peter Sellers. Bruce Forsyth because he is a first-class entertainer, and Harry Secombe, who is the best all-round man in the country.

"I've got a collection of over 300 long-players and often I can't wait to get back to my pad and play 'em.

"And my main aim? To get as big as I can. And you can make what you like of that."

What I think will happen is that Ray will make some vocal records, too. He has a swingin' style and delivery, as you can tell from that big-selling comedy album of his.

He left me for a television rehearsal. Last seen, he was runnaging in a litter bin in Shaftesbury Avenue, saying: "Must see if there's anything here for breakfast."

That's Ray Martine.



(NRM Picture by DAVID MAGNUS)

# 'THEY ALL COPIED US'

THE first thing you notice about them is that they are quite normal size—three average-height lads. But when they start to play—ah, that's another story. Then they become The Big Three. They have to make a big sound when there's only three of them—no room for passengers in such a group. The biggest sound comes from drummer Johnny, who sings the lead on most of their numbers and does most of the talking for the group. Johnny is fiercely proud of the group's achievements so far, and told me: "Everybody in Liverpool has copied us one way or another, and I don't mind saying it to their faces. Most of them would be glad to admit it. The Beatles used to stand and watch us singing. And The Hollies from Manchester performed a couple of our numbers.

Not bad for a group that's only been going three years. Johnny used to buy all Gene Krupa's records, but never thought he'd be able to play drums like that for a living. Then he heard the Ray Charles recording of "What'd I Say?" with Teagle Fleming on drums, and that was it. "I decided I'd have a go at playing myself. I've never had a lesson; just sat down at the drums and started playing.

### R & B

"My biggest trouble is singing and playing at the same time. It's too difficult to concentrate on both at once.

"You know," he went on, "I've never played an ordinary pop song in my life. We play strictly rhythm and blues. I don't know whether the craze for this kind of music will last three years or three weeks, but right now we've got too

much work, booked right into next year."

But life tends to be a little easier now than it used to be. At one time Johnny and colleagues (another Johnny on bass, and Griff on guitar) used to work in the daytime (Johnny drums as an upholsterer, Johnny bass as a candlemaker, and Griff as a sheet metal worker), and play fantastic hours at night.

One weekend they played Liverpool's Grosvenor from 8 to 12 midnight, then moved over to St. George's Hall to play from 1 to 3, after which they went to an all-night session at the Corinthian, where they played until 11 a.m. Home for a wash, a change and a bite to eat, and they resumed playing at 2 p.m. at the Casanova until 7. At 8 the same evening they were in New Brighton to play at the Tower from 8 till 12.

"We've got about 600 numbers we can play, and sometimes we've needed them all. We had to put

## SAID THE BIG THREE TO NRM'S DAVID GRIFFITHS

in plenty of bard work at the Star Club, Hamburg," said Johnny drums, adding: "Now we moan at having to play for three-quarters of an hour."

### TAUGHT

But as their fame has spread, the travelling has become more and more tiring, especially hard on Johnny drums, who has to do all the driving of their minibus. "And I just can't get used to London. It takes me hours just to drive through it. The people are a lot different too."

Johnny bass (20, and two years younger than the leader), loves travelling—even in London. It would no doubt be harder on him if he had to lug a big double bass about, but, thanks to electronics, he can get the same sort of effects a whole lot easier with the bass guitar. "I used to play the guitar, but one night I was offered a job at £2 if I could play the bass guitar, so naturally I said yes and picked it up during the course of the evening. My brother plays pretty good piano, and he's taught me a lot. He's been very surprised that I've been able to turn professional, but I guess it's too late for him now, he's 32—getting on."

### GOOD TIME

Griff—at 19 the youngest of the Big Three—was given a guitar by his sailor brother three years ago. "I've rather lost interest in the guitar now," was his surprising confession. "I enjoy the sessions, but I don't practise any more. I want to get something out of life, and not just spend my time handling a bit of wood. I just want to have a good time. That's all I believe in."

Leader Johnny's immediate ambition is to make a lot of money. So, if their next disc does even better than their first ("Some Other Guy", a minor hit), maybe the good times and the money will soon be rolling in for The Big Three.

### MARTY SEARCHES

MARTY WILDE, now filming in "What a Crazy World" before heading for Blackpool, is at present sifting through material for his next recording date. The result will be released mid-July.

### JUMPING JIMMY

#### Scattered Dates

JIMMY JUSTICE, who appears in "Thank Your Lucky Stars" on Saturday, flies to Sweden on June 3 for a tour of stadia, fairgrounds and for TV dates. On the 17th he will be in Klampenborg, Denmark, until June 23, when he returns to England to make a record.

In July he's off on his travels again, first to Hamburg to appear at the Star Club, and then to Munich to make records in German.

After that, Jimmy is likely to perform in Paris.

### ROLLING STONES

#### Disc Released

THE ROLLING STONES have signed a Decca contract, and their first disc, "Come On", will be released on June 7. Song is a Chuck Berry original and was issued in the States as the flip of "Go-Go-Go". The original Berry number is currently in the charts via Chuck's best-selling LP, "Chuck Berry", number 18 in the LP charts.

### NEW POP CHIEFS

THREE chief producers, to work in the new BBC Popular Music Department (Sound), under the head, Kenneth Baynes, were announced this week. They are Jimmy Grant, famous for his work on "Saturday Club" and other top pop shows; Geoffrey Owen; and Ted Nash, who started his radio career with light music broadcasts from Bristol in 1937.

All three will work directly under Mr. Baynes and his chief assistant, Donald MacLean.

### HEINZ HEADS

#### MEEK PACKAGE

HEINZ heads a package show of one-nighters which hits the road in July. The bill, assembled by Joe Meek, includes Freddy Starr and the Midnighters, Glenda Collins, Andy Cavell and The Saints, and The Outlaws.

Glenda has a busy August lined up for her. She'll spend two weeks at the Tivoli in Stockholm, do a week of one-nighters in Ireland and a six-day tour of Scottish ballrooms.

### Jaywalkers

#### Gimmicks Galore

PETER JAY and the Jaywalkers, who open at the Aquarium, Great Yarmouth, on June 28, have had a large quantity of green eye-shields made for giving to fans. They have replaced the traditional "Kiss Me Quick" message with a legend perhaps a little less sexy: "PETER JAY AND THE JAYWALKERS".

**BASED**

**THE EVERLY BROTHERS**  
It's been nice (goodnight)  
(from the film 'Just for fun')  
c/w I'm afraid  
WB 99

**BUDDY HOLLY**  
Bo diddley  
Q 72463

**SANDRA**  
The Volumes  
HL 9733

**ROAD RUNNER**  
The Count Victors  
featuring Danny Harrison  
Q 72462

**ER LOVE**  
&  
nanatics  
9734

**MENT LONDON, SE1**





THE SHADOWS slow down for their latest single. (NRM Picture by DEZO HOFFMANN.)



Still selling well on "CHARMAINE", the BACHELORS are tipped to repeat success.

# Slower Disc From Shadows Oldie From Bachelors

## THE SHADOWS

Atlantis; *I Want You To Want Me* (Columbia DB 7047)

GUITAR plucking opens the latest from the so-successful group. It's a Jerry Lordan penned number with a good tune, and a medium tempo beat with some strings in the background. Rather like all the rest of their stuff but still with a lot of commercial appeal. There's also a femme chorus on the backing. Nice stuff for the younger teens.

Better better better is the flip. Penned by Hank Marvin, it's a vocal number with the boys singing quite well—could they have been influenced by the Liverpool groups? Certainly it's pretty good.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## RAY BARRETTO

Watusi; *Ritmo Sabroso* (Columbia DB 7051)

THE full credit on this disc is to Ray Barretto Y Su Charanga Moderna. It's taken from a U.S. L.P. and the single is a big hit in the States. The gent talks in Spanish all the time, and begins to sing the interesting thing which should appeal to all lovers of Latin-American type music. Good stuff that should do well, but not with the English speaking population.

Flip is another Latin-styled number with some good work from Ray and the group who move along well on the song which sounds like an oldie.

THREE 🍷🍷🍷

## NRM POP DISC JURY

## THE EVERLY BROTHERS

It's Been Nice; *I'm Afraid* (Warner Bros. WB 99)

FRANTIC guitar opens the latest from the Brothers which happens to be the song recorded Freddie Cannon on the flip of his newie. Also Marty Wilde had a hit with it some years back. A Pomus-Shuman composition, it doesn't really suit the boys. Too busy backing with a lot of appeal but not really the best from them. Not a big hit, maybe a little one.

More of their old sound on the flip, a gentle number with the boys singing better than on side one. We quite liked it—but don't reckon its chances.

THREE 🍷🍷🍷

## BRIAN HYLAND

Somewhere In The Night; *I Wish Today Was Yesterday* (HMV POP 1169)

MORE of a country ballad from Brian Hyland on this medium-tempo lilt which has his "Warmed Over Kisses" flavour. It's got a commercial sound, and although it's not his best it could still make it in a small way. Quite catchy but not really our cup of tea.

There's a concertina on the sad flip, a number with a country flavour and a good ballady feel. Yet we don't imagine it'll do too well. Good tune, slow tempo, slightly hymnal but dreary quality.

THREE 🍷🍷🍷

## HOUSTON WELLS

Only The Heartaches; *Can't Stop Pretending* (Parlophone R 5031)

THE deep voice of Britain's C & W stylist comes through well on this number which is a rather big-voiced sort of thing. Houston is supported by the Marksmen who make a good job of backing him. A fair old bit of tuneful commercial C & W, it should do well.

The flip has a lighter flavour, and once more Houston is on top of his vocal form. He's very authentic and the song stands a good chance.

THREE 🍷🍷🍷

## NAT KING COLE

Those Lazy-Hazy-Crazy Days Of Summer; *In The Cool Of The Day* (Capitol CL 15303)

COMING up fast in the States is this merry little piece from Nat with a femme chorus working overtime in the background. Something of a square dance type number with a good catchy tune, and a fair beat, with a banjo plunking in the background. Good stuff that should make the charts.

Flip is a slower number with a lot of appeal and has the same sound effects as on the top side. Good lyric with a repetitive tune, and a steady tempo.

FOUR 🍷🍷🍷🍷

## RITA PAVONE

Come To Non C' E' Nessuno; *Alla Mia Eta'* (RCA Victor 1346)

SHE'S got a good voice, this Italian (we presume) girl who injects a lot of feeling into the big ballady type of Italian pop song. She treats the song well, and there's a fair backing behind her. Could do surprisingly well.

More echo on the flip, a number with a lot of vocal work and some insistent backing work. Again a side to watch and probably one that'll garner a lot of radio plays. Pleasing to the ear.

THREE 🍷🍷🍷

## LOUISE CORDET

Around And Around; *Which Way The Wind Blows* (Decca F 673)

FROM the girl who had the "Just A Baby" hit comes this latest teen styled thing with a fast tempo and multi tracked chorused gimmicks all over the place. It's about everybody loving each other, but no one loving the right one. All rather confusing and not too commercial.

Flip is from the film "Just For Fun" and her voice comes through better on this side. It's a fair thing with a lot of appeal. We liked it and think it's better than the top side. Medium tempo, good tune, and a lot of appeal, as we said.

THREE 🍷🍷🍷

## SUZY COPE

Biggity Big; *Doing What You Know Is Wrong* (HMV POP 1167)

FROM talented young Suzy comes a rather good disc with a fair old tune and lyrics and a certain amount of lit potential. It's a fast-ish number with a lot of commercial appeal and Suzy in magnificent vocal form on the teen song that's got a lot of appeal. The backing lets it down a bit but it's a fair outsider for the charts.

Flip has some good piano stylings opening it. Then Suzy comes in on the beaty sort of thing which is more run-of-the-mill than the top side. Fair stuff.

FOUR 🍷🍷🍷🍷

## SEMPRINI

Theme From The 'War Lover'; *Hatari* (HMV POP 1168)

FROM the ace pianist comes a very nice bit of the old semi-classical type of piano stylings that have proved very successful; in fact this one is decidedly better than most. It's a medium tempo thing with plenty of orchestral work and some fair old bits of piano work from the maestro. Good tune, good backing and a stirring sort of a sound. Should sell well.

The flip is now pretty familiar and it is the usual style piano stuff—fair old tune, and some well-performed orchestral gear in the background.

FOUR 🍷🍷🍷🍷

## BOBBY GOLDSBORO

The Runaround; *The Letter* (State-side SS 193)

AN interesting disc. It's got a trad. type backing, with a U.S. teen beat singer mouthing the good tuneful song. It's certainly unusual with a good lyric about the new "game" that has broken Bobby's heart. He's got a good voice and plenty of appeal. Should do well.

Flip has one of those slow intro's, with a guitar backing, and then he goes into the song, an interesting semi-talking disc with a lot of emotional appeal.

THREE 🍷🍷🍷

## CHRIS BARBER'S

### JAZZ BAND

Wini Wini; *Mack The Knife* (Columbia DB 7042)

A TRAD. styled version of the Tamoure dance, this one is a well performed effort with a lot of appeal, and a good tune. It could do pretty well, and it is a lot better than most trad. We liked it and think it may do surprisingly well here.

Flip is familiar to everybody, and Chris makes a competent job of it. Good stylings with the usual routing and some good solo work on the number.

FOUR 🍷🍷🍷🍷

## FRANKIE AVALON

Cleopatra; *Heartbeats* (Pye Int. 25203)

FROM the ever-popular Frankie comes this big ballad type thing with plenty of femme chorus work and a lot more echo. Good tune and a fair lyric with the usual Avalon type sounds on the number which is probably a try-on on his "Venus" hit. Not bad, but too much for the charts.

Beat ballad on the flip, a merry little number with a lot of appeal, and some fair work from all concerned. Repetitive but catchy, it may do well.

THREE 🍷🍷🍷

## KENNY LITTLE

Love Is A Ball; *Theme From 'Taras Bulba'* (United Artists UP 1025)

FROM the film "All This And Money Too" comes this trad. styled effort with a good tune and a wide range of appeal, and plenty of what it takes. Supported by the Little People Kenny makes a fine job on the number which should sell reasonably well.

Flip is another trad. styled effort of the tune that's become more familiar through orchestral versions of it. Quite good but not commercial.

THREE 🍷🍷🍷

## CONNIE FRANCIS

If My Pillow Could Talk; *Lollipop Lips* (MGM 1202)

CURRENTLY coming up for Connie in the States is this fast-ish perky sort of rock number. It's one of those multi-tracked efforts with plenty of appeal. Femme chorus work in the background, with an organ and hand-clapping on the backing. Should be a better seller for her here than her last few.

Good piano work opens the beaty flip, another teen styled number with effervescent Connie in fine vocal form. Fast and punchy with a good beat, and a value-for-money flip.

FOUR 🍷🍷🍷🍷

## BILLY ECKSTINE AND

### DAMITA JO

Love Is A Ball; *Gather Your Dreams* (Mercury AMT 1206)

FROM two of America's top vocal stylists come two songs from "All This And Money Too". The top side is a swinging piece of stuff with a good tune, and some fair solo and harmony work from the talented pair. Good lyric, the two sound good together on the Benton/Washington type number which moves along at a fastish pace.

Good orchestral work on the flip, a slightly slower number with a rather wistful quality about it. It's a fair old flip that could easily be the top side.

FOUR 🍷🍷🍷🍷

## TUBBY HAYES QUINTET

Sally; *I Believe In You* (Fontana TF 397)

FROM the excellent British combo comes the rendering of the oldie we tend to associate with Gracie Fields. Sax leads on the pretty straightforward melody with some good simple work in the background. Maybe not a huge seller, but quite a big one.

Muted trumpet lead on the top side, a rather less commercial effort than side one. Some interesting solo work on this side, and perhaps more of the stuff we expect from Tubby. Good material once more.

FOUR 🍷🍷🍷🍷

## SWINGING BLUE JEANS

Too Late Now; *Think Of Me* (HMV 1170)

LIVERPOOL group with plenty of the sound that put the Beatles on the map. They're a fair old stylish group, with a nice vocal effect. Fair song with a pleasing flavour about it, and some good harmonising from the boys. Could easily be a hit.

Flip is rather a less commercial piece very much in the Buddy Holly vein, with some good patches. The group have a fair sound on this well-performed disc—we think that they may well follow the others into the charts. Like "Words Of Love".

FOUR 🍷🍷🍷🍷

## GRAHAM JAMES

If You Would Only Say You Care; *I'm Gonna Make It With You* (Columbia DB 7048)

AN infectious type thing from Graham with some good lyrics fitted to the average type tune. He's got a fair voice on the rather subdued number which could be a big hit if it gets the breaks. We liked it a lot and Graham may become a big name through this catchy ballad.

Flip isn't as commercial as the top side but again it's quite well performed. Faster with a fair beat and some chorus and a good set of lyrics.

FOUR 🍷🍷🍷🍷

## THE BACHELORS

Faraway Places; *Is There A Chance* (Decca F 11666)

THE belated follow-up to their very successful "Charmaine" is a good oldie with a lot of appeal, and the same sound that put their last on the map. They sing very well on the tuneful number which has a wistful quality and a good flavour, and tune. They harmonise very well—it should make the twenty.

The flip is another medium-tempo type of song with a lot of appeal. Not as commercial as side one but pretty good all the same.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## EDEN KANE

Tomorrow Night; *I Won't Believe Them* (Fontana TF 398)

A KIND of "Looking Out Of The Window" backing for Eden on this latest for his new label. It's different enough for him, and it may put him back into the charts. A gentle ballad with a strong flavouring in parts, and some good, if rather blurred singing from Eden adds up to a disc that may well make it if it gets the plugs. We hope it makes it anyway.

Instead of Johnny Keating, the Downbeats accompany Eden on the flip, another ballady type number with a lot of appeal. But it's not really strong enough to make the charts by itself.

THREE 🍷🍷🍷

## BOBBY VINTON

Blue On Blue; *Those Little Things* (Columbia DB 7052)

THE popular U.S. songster cum bandleader has a big hit here with this fair old number with plenty of dual tracking and chorus work. He's got a gentle type voice, with a nice little sob in it and the song's good enough to make it if it gets enough exposure. Good tune, good lyrics and a good teen ballad that could do well.

Flip has a fast backbeat on it, and some falsetto on the background, and Bobby sounds very much like Bobby Vee on the beaty thing. A good value for money disc with some fair vocalising from all concerned.

FOUR 🍷🍷🍷🍷

## THE RIVINGTONS

The Bird's The Word; *I'm Losing My Grip* (Liberty LIB 55553)

FROM the group who gave us the great "Papa Oom Mow Mow" comes their latest which is styled very similarly. It's a fair old fast number with the group chanting busily in the background. Very commercial and pleasing; it's a light-hearted sort of bluesy thing that could easily make the lower rungs of the charts. We liked it—falsetto and bass thrown in—in fact everything thrown in.

More solo vocal work on the flip—a bluesy ballad with some straightforward sort of chorus work from all concerned. Painful in places but not too bad.

THREE 🍷🍷🍷





"He's a Rebel" hit the charts in a big way for the CRYSTALS—now their follow-up from London is tipped to follow suit, given the right breaks.

# R & B Standard From Buddy Fabian Song From Rick Big U.S. Hit From Crystals

## BUDDY HOLLY

*Bo Diddley; It's Not My Fault* (Coral Q 72463)

AFTER his fantastic success with the Chuck Berry "Brown Eyed Handsome Man", Coral issue Buddy's version of another R & B standard "Bo Diddley". If anything this is better and more commercial than his last. It's a throbbing beat song with a great melody and lyric and with Buddy on top of his vocal form. Haunting and atmospheric, it must rate as one of Buddy's best. The Fireballs supply the superb backing. Cannot miss the top ten.

Jerky country type number on the flip, with the usual plodding beat and the inimitable Holly flavour. Again a well-performed disc with Buddy in good form, and a good simple backing. Strong flip.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

## DINAH WASHINGTON

*Soulville; Let Me Be The First To Know* (Columbia DB 7049)

DINAH does a bit of a Ray Charles on this one. It isn't too successful when compared with some of her past efforts but it's not too bad all the same. Very similar to Ray's "Sticks And Stones". She sings well but without a spark of originality on the pseudo R & B type thing.

Good sax on the flip, which is a slower sort of thing and more suited to the girl who has made some very good U.S. hits. She sings very well on the number which makes up for the top side. Great stuff with a lot of late-night-listening appeal.

THREE 🍷🍷🍷

## LANCE PERCIVAL

*Riviera Cays; You're Joking Of Course* (Parlophone R 5032)

FROM one of the stars of TWITWTW comes the latest comedy single. It's a gimmicky sort of thing in which Lance runs down the glories of the South of France. Quite funny with some good patches, and with any luck it could follow the Bernard Cribbins discs of this type into the charts. His voice is fair enough, and the backing is punchy on the medium tempo number.

Lance penned the flip, which isn't as funny or as entertaining as the top side. More calypso with some fair jokes and a fastish tempo.

THREE 🍷🍷🍷

Two new winning singles this week. One from BUDDY HOLLY (above) and the other from honeymooner RICK NELSON (above right). Buddy's new one is rated even higher than his current hit.

## RICK NELSON

*String Along; Gypsy Woman* (Brunswick O5889)

ONE of the up-and-coming hits in the States, this was recorded by Fabian some time ago. It's the usual type predictable thing with the usual Rick Nelson sound. That means, of course, that it sounds rather like all of his others. Should be a hit—it's pleasant enough.

The flip is a beat number that isn't the hit by the Impressions some time back. It's an atmospheric disc with plenty of appeal and a good tune.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

## BILLY VAUGHN AND ORCHESTRA

*Happy Cowboy; Sukiyaki* (London Dot HLD 9735)

FROM the very very consistent Mr. Vaughn comes a guitar led effort that we can't help comparing with "Apache" by the Shadows. It's a good teen-styled number with a hit flavour, and a good tune. It will sell well, we think—if it gets the plugs it could make the charts. And there's the usual Vaughn-type orchestral work during a break. Good commercial stuff.

Flip is Billy's adaptation of the Kenny Ball hit that's doing well in the States via the Japanese original. This one is a toned-down orchestral version of it.

THREE 🍷🍷🍷

## KYU SAKAMOTO

*Sukiyaki (Ueo Muite Arukou); Anoko—No Nama—Wa Nantenkana* (HMV POP 1171)

A HUGE hit in the States, this is the Japanese vocal version of the Kenny Ball jazz hit here some time ago. It's the same familiar tune, with Kyu's high voice lending itself well to the tune. Very emotional in parts though we can't understand the lyrics. Nevertheless it's a well performed simple type of thing that should be a hit, whether it be a small or large one.

Flip is in a rather lighter vein, with a somewhat nineteen thirties type backing, and a fairly jolly little feel to it. Tuneful and well-performed, it's a good flip.

FOUR 🍷🍷🍷🍷

## THE 'FORTYTWO BIG BAND

*Woodchoppers Ball; Tuxedo Junction* (Columbia DB 7050)

AUTHENTIC big band stuff that revives two very popular not-so-oldies. A good sound with some good solo work from some of the performers. Woody Herman will be pleased when he hears this. It's fair stuff and will please all the Mums and Dads.

Same sort of treatment on the flip, a fairly straightforward big band treatment of the popular number which has a lot of appeal.

FOUR 🍷🍷🍷🍷

## MARTY ROBBINS

*No Signs Of Loneliness Here; I'm Not Ready Yet* (CBS AAG 151)

FROM the ever popular Marty comes a fastish tempo country styled number that lays down a fair beat much in the "Ruby Ann" style. Good stuff with plenty of beat, and some fair old singing on the heavy number from Marty. Guitar work is good, and there's a nice feel about the disc. Good lyrics.

Piano opens side two, with some slower singing from Marty more in the authentic country groove than on the top side. We liked this one, but it's not so commercial as the top side.

THREE 🍷🍷🍷

## THE VOLUMES

*Sandra; Teenage Paradise* (London HL 9733)

FROM the group who had a big U.S. hit with "I Love You" comes this Four Seasons styled effort with plenty of the gimmicks thrown in. It's doing reasonably well in the States, and may do quite well over here. A medium paced effort with a bass voice and falsetto mouthing the praises of the girl. Gimmicky rock that sells well.

Flip is very much in the same vein, but with a rather banal lyric about the girl who is gonna be taken to "Teenage Paradise" by her feller. Not too bad.

THREE 🍷🍷🍷

## ADAM WADE

*Why Do We Have To Wait Too Long; They Say* (Columbia DB 7045)

FROM the consistent U.S. hit-maker comes the Johnny Mathis styled effort with a good tune and lyric and some good backing sounds from the group, and the instrumentation. Nice set of words—he sings very well. Could sell well, but probably not for the charts.

Good piano work on the flip, with Adam singing well on the great number with a good lyric. It's a very good disc and deserves to be the top side. Wistful and gentle, we liked it a lot.

FOUR 🍷🍷🍷🍷

## B. BUMBLE AND THE STINGERS

*Baby Mash; Night Time Madness* (Stateside SS 192)

FROM the group that topped the charts with "Nut Rocker" comes this rock adaption of Brahms Lullaby. Well-performed in a jerky sort of way with some fair bits of work from the team. The tune is there, but any devotees of the classics will hate this. Not really destined for the charts either.

Organ stylings on the flip—a pleasing number that's well-performed enough. Medium tempo like the top side but with a different sound to it.

THREE 🍷🍷🍷

## LADY LUCK AND THE LULLABIES

*Young Stranger; Dance* (Philips BF 1245)

RATHER a busy effort from the teen-styled vocal group with a femme lead. They've a Four Seasons flavour about them, what with the load of vocal efforts, and the jerky medium-paced heavy type of song. Very commercial with a big bass voice intruding at times. Could do well, we imagine. If it gets the plugs.

Flip is another teen dance number with the usual frantic type beat sounds from the backing, and some frenetic sounds from all concerned.

THREE 🍷🍷🍷

## PERRY COMO

*Don't You Forget It; One More Mountain* (RCA Victor 1347)

"I LOVE YOU, Don't Forget It" sings long time gone Perry on this punchy Latin type song. Good jerky sort of tempo with a fair old tune, and as usual some good singing from the extremely popular vocalist. Unusual type swinging song that should sell well.

The flip has a harmonica on it, and the song moves at a slower tempo than side one. It's a sort of gospelly song, with Perry singing about when he'll be home. He asked if she's still waiting — we hope so.

FOUR 🍷🍷🍷🍷

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## THE CRYSTALS

*Da Doo Ron Ron; Git' It* (London HLU 9732)

FROM the group who put "He's A Rebel" into the top twenty comes their latest U.S. top tenner. It's a gospelly fastish number with a lot of appeal and a great tune. The girls sing well on the beaty R & B type song. Sax blares in the instrumental break and it should make the twenty with a bit of luck and some persistent plugging.

Flip is a medium tempo interesting type instrumental with some fair work from the combo whoever they are. But we can't imagine the Crystals playing this sort of stuff.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP



# 'OUR MAN' NEW L.P. SERIES



CHET ATKINS: Our Man in Nashville. (NRM Picture.)



PAUL ANKA: Our Man Around The World.

## JIMMY WATSON REVIEWS ALL THE LATEST L.P.s...



THE LIMELITERS: Our Men in San Francisco.

### CHET ATKINS

**OUR MAN IN NASHVILLE:** Scare Crow; Alexander's Ragtime Band; Melissa; Goodnight Irene; The Old Double Shuffle; Down Home; Always On Saturday; Drown In My Own Tears; Spanish Harlem; Streamlined Cannon Ball; A House In New Orleans; A Little Bitty Tear (RCA-VICTOR RD-7529.)

CHET ATKINS has such a deceptively simple way with a guitar that at times he gives the impression that to play one would be as easy as falling off a log.

But don't be deceived, friends; there is nothing simple about this instrument when played properly. It takes a master to make it sound simple, and if you don't believe that Chet Atkins is such a master then all you have to do is spin this LP and join the club.

Nice commercial titles in the programme, too.

FOUR 🍷🍷🍷🍷

### VARIOUS STARS

**TOP TV THEMES:** Z Cars Theme (JOHNNY KEATING); Perry Mason (TONY HATCH); Hancock's Tune (DEREK SCOTT); Dr. Finlay's Casebook (LES REED); Ghost Squad (T. HATCH); Old Ned (RON GRAINER); The Saint (L. REED); Out Of This World (T. HATCH); Sam Benedict (J. KEATING); Naked City (T. HATCH); Malignet Theme (THE EAGLES); Ben Casey (T. HATCH). (PYE GOLDEN GUINEA GGL 0196.)

A POT-POURRI of TV show theme tunes familiar to all. Most "goggle-box" fans will recognize and enjoy the material on hand. And there's an unmistakable voice on the 'Ancock track for good measure.

Any complaints? I don't think so, but no "Coronation Street" theme?

FOUR 🍷🍷🍷🍷

### THANK YOUR LUCKY STARS

**THE ABC-TV SHOW:** Venus In Blue Jeans (MARK WYNTER); Walk Right In (THE KESTRELS); Roses Are Red (DAVID MACBETH); Welcome Home, Baby (BROOK BROTHERS); A Picture Of You (JOE BROWN); March Of The Siamese Children (KENNY BALL); Ain't That Funny (JIMMY JUSTICE); Up On The Roof (JULIE GRANT); Swingin' In The Rain (NORMAN VAUGHAN); Mama's Doin' The Twist (THE VISCOUNTS); Pick A Bale Of Cotton (LONNIE DONEGAN); Green Leaves Of Summer (KENNY BALL). (PYE GOLDEN GUINEA GGL 0190.)

STAR-PACKED, low priced and a collection of big hit numbers. That's what you get for your 19s. on this latest release from the Golden Guinea catalogue.

Can't be bad. I have no doubt whatsoever that this one will be well up in the LP best sellers before long.

Good value and good entertainment.

FOUR 🍷🍷🍷🍷

### GEORGE MELACHRINO

**OUR MAN IN LONDON:** Greensleeves; A Foggy Day; A Nightingale Sang In Berkeley Square; Sally In Our Alley; The White Cliffs Of Dover; Waltz Medley; Roses Of Picardy; The Haunted Ballroom; Small World; Beautiful Dreamer; Moon River; Starlight; Tennessee Waltz; Body And Soul. (RCA-VICTOR RD-7548.)

THE imitative, best-selling and always tastefully entertaining Mr. George Melachrino produces yet another of his fine LPs this month.

Certainly he is not true teenage meat, but there must be more than enough folks who read this paper who will appreciate such an album.

The tunes are pretty well all established favourites. A good 'un, in fact.

FOUR 🍷🍷🍷🍷

### BILLY VAUGHN

**1962's GREATEST HITS:** Telstar; I Can't Stop Loving You; The Lonely Bull; Dear Lonely Hearts; Go Away Little Girl; Roses Are Red; Stranger On The Shore; Ramblin' Rose; The Stripper; Born To Lose; Release Me; Moon River. (LONDON HA-D 8056.)

THIS could well be the one to put Billy Vaughn back among the best sellers. For too long his sax sound has been by-passed to a certain extent by the pop fans. But this entertaining set should attract the youngsters just as much as the older fans.

This type album usually does pretty well for any artist. And this is of a higher standard than many similar.

THREE 🍷🍷🍷

### TWO TICKETS TO PARIS

**ORIGINAL SOUND TRACK:** What Kind Of Love Is This (JOEY DEE); Willy Willy (WILLIE DAVIS); The Open Sea (HENRY GLOVER ORCHESTRA); Twistin' On A Loner (JOEY DEE); C'est La Vie (GARY CROSBY); Instant Men (KAY MEDFORD); Two Tickets To Paris (JOEY DEE); Teenage Vamp (JERI LYNNE FRASER); Left Bank Blues (HENRY GLOVER); C'est Si Bon (JOEY DEE); Everytime (JOEY DEE); This Boat (JOEY DEE AND THE STARLITERS). (COLUMBIA 33SX 1482.)

I'M sorry to say that I don't find much time these days for visits to cinemas, and so I am usually lacking in information when I review a film sound track item.

This alas, is no exception. Mind you, to judge from the material heard on the album, I feel that a visit to the film might be well worth while.

A mixture of talents and some pretty fair numbers make this an LP to listen to—could be you'll enjoy it.

FOUR 🍷🍷🍷🍷

### PAUL ANKA

**OUR MAN AROUND THE WORLD:** Around The World; Canadian Sunset; Paree; Auf Wiederseh'n Sweetheart; Mishloul; Lady Of Spain; Brazil; Come Back To Sorrento; Skoklaan; Sayonara; A Foggy Day; Fly Me To The Moon. (RCA-VICTOR RD-7547.)

QUITE a bit of Paul's record output in recent times has disappointed me. This particular album, however, is of better quality. And, as a result, it should attract the attention of his many followers in Britain.

But that elusive hit disc is not to be found among these tracks, I fear—that is if his exciting and excellent "Eso Beso" couldn't break through.

Anka fans will love this and doubtless spread the word to their mates.

THREE 🍷🍷🍷

### LES KAVEKA

**TAMOURE:** Otohetohe E Rori; Te Mura Mura; Papi; Les Femmes D'Amerique; Tamouré Vini Vini; Aue Ua Reka; Elle Est Partle Danser Le Tamouré; Potil Morea; To To To E; Te Matete; Manu Pukarua; Tamouré Tamouré. (PYE GOLDEN GUINEA GGL 0197.)

THE Tamouré is appearing more and more frequently in dance halls throughout the country, I'm told. Already a terrific rage on the Continent, it could, I hear, flare up big in Britain.

Basically the sound is Hawaiian, but this particular group of musicians hail from Tahiti... hence the French abounding in the titles. This is good.

THREE 🍷🍷🍷

### ERIC DELANEY

**DANCING '63:** One Mint Julep; You Can't Sit Down; Baubles, Bangles And Beads; Green Eyes; Swingin' The Blues; Lucky Mamba; Dancing To The Locomotion; Madison Time; Rebecca; Desatnado; Satin Doll; Fish And Sticks. (PYE GOLDEN GUINEA GGL 0191.)

THE lively Eric Delaney crew treat us to some very danceable dance hits of the year. The collection is an undoubted bargain at 19s. and is bound for success.

Good listenable tunes and arrangements if your feet ache from too much daucing already.

THREE 🍷🍷🍷

### MARCO RIZO

**BOSSA NOVA:** Desafinado; Planologue; My Bossa Nova; Chaplin Goes To Rio; Nadine; Rio Bossa; One Note Samba; Lucy Bossa; Ritmo Quilente; Portrait In Blue; Dreaming; Chit-Chat. (PYE GOLDEN GUINEA GGL 0181.)

THE Bossa Nova is a craze which has not quite caught the public imagination as generally expected. True there have been several hit discs in the charts featuring the rhythm, but the dance is certainly not yet another Twist, as far as success goes.

Here's a gentle and soothing disc which might help things along. Certainly it is jazz-tinged, but so is all Bossa Nova material. You could well enjoy this one, beat fans.

FOUR 🍷🍷🍷🍷

### CARMEN CAVALLARO

**WALTZING IN THE DARK:** Out Of My Dreams; That Naughty Waltz; If You Were The Only Girl In The World; Carefree; Melody Of Love; Beautiful Love; When I Grow Too Old To Dream; The Vagabond King Waltz; My Best To You; My Buddy; Waltzing In A Dream; Paradise. (BRUNSWICK LAT 8522.)

FOR the older readers, I would think of this one. Mr. Cavallaro is a dextrous and entertaining keyboard star. His music is best described as being of the "cocktail" variety.

Soothing, good for background listening, but certainly not for the beat music follower.

Tell your parents and elder relatives.

THREE 🍷🍷🍷

## JAZZ FOR THE Fringe Fan

### JOE WILLIAMS

**A SWINGIN' NIGHT AT BIRDLAND:** September In The Rain; Come Back Baby; Five O'Clock In The Morning; By The River Of Sainte Marie; This Can't Be Love; Teach Me Tonight; Well All Right; I Was Telling Her About You; Have You Met Miss Jones; Well Oh Well. (COLUMBIA 33SX 1498.)

TOP Blues singer Joe Williams, the former Basie band star, is presented here in concert at Birdland.

Backed by the Harry "Sweets" Edison Orchestra he swings his way through a bunch of his most requested items and winds up with a new version of "Roll 'Em Pete" (titled "Well, Oh Well" on the sleeve).

A good introduction to Joe's style which has more than a touch of commercial appeal for those outside the hard jazz core

J.W.

FOUR 🍷🍷🍷🍷

### GERRY MULLIGAN

**"JERU":** Capricious; Here I'll Stay; Inside Impromptu; You've Come Home; Get Out Of Town; Blue Boy; Lonely Town. (CBS BPG 62134.)

AN unusual Mulligan Dave Bailey, drummer on this session and an ex-regular of the Quartet, reckoned Gerry wasn't playing enough ballads. This collection emphasises his persuasiveness. Ultra-professional playing throughout—ranging from the Bossa Nova rhythms of "Capricious" to the clash of saxophone with conga drums on "Blue Boy". If Mulligan is in top form, then so is pianist Tommy Flanagan. Quietly efficient behind the baritone sax, he becomes forcefully brilliant on a solo run. But, essentially, this is a happy interpretative set of ballady pieces. Mulligan's own choice? Kurt Weill's "Here I'll stay". P.J.

FOUR 🍷🍷🍷🍷



The Dave Brubeck Quartet in an album with a very wide appeal. The Bossa Nova rhythm is strongly featured.

### DAVE BRUBECK

**BOSSA NOVA U.S.A.:** Bossa Nova U.S.A.; Vento Fresco; Trolley Song; Theme For June; Coracao Sensival; Irmao Amigo; There'll Be No Tomorrow; Cantiga Nova Swing; Lamento; This Can't Be Love. (CBS BPG 62127.)

MORE most listenable Brubeck Quartet recordings which should certainly appeal to the fringe fans. It is jazz, certainly, but it is commercial in appeal and this is no disgrace in my book.

There is sometimes a snobbery in jazz which insists that any item commercially successful ceases to be jazz—this just isn't so, friends. Mr. Brubeck is a jazz artist first and foremost. You'll enjoy this one. J.W.

FOUR 🍷🍷🍷🍷

### HENRY MANCINI

**OUR MAN IN HOLLYWOOD:** Days Of Wine And Roses; Walk On The Wild Side; Wonderful World Of The Brothers Grimm; Mutiny On The Bounty Love Song; Mr. Hobbs Theme; Seventy-Six Trombones; Love Theme From Phaedra; Bachelor In Paradise; Too Little Time; Drink More Milk, The Wishing Star; Dreamsville. (RCA-VICTOR RD-7549.)

HENRY MANCINI, I would say, is obviously a man who loves jazz. Good jazz, that is. Most of his albums which I have had the pleasure to hear have been jazz-tinged and nicely so.

This, too, is pleasantly tinted in the same way. Stirring arrangements help to make the listener sit up and take enjoyable notice.

Alas, it probably won't be a million seller, but believe me, plenty of folks will want to own it. I'd give it a spin if I were you.

THREE 🍷🍷🍷

### SONNY ROLLINS

**OUR MAN IN JAZZ:** Oleo; Dearly Beloved; Doxy. (RCA-VICTOR RD-7546.)  
Sonny Rollins (tenor), Bob Cranshaw (bass), Don Cherry (cornet), Billy Higgins (drums.)

A JAZZ LP which will be eagerly lapped up by the diehard modernists but for the fringe fans not really a good bet.

Mr. Rollins is possibly that wee bit far too way out for the new-to-jazz listener. No, this is something you'll probably go for in a year or two of jazz listening and appreciation.

Bear it in mind, though—I could be very wrong. J.W.

THREE 🍷🍷🍷

### FATS WALLER

**FATS ON THE AIR—VOL. 1:** Baby Brown; Viper's Drag; How Can You Face Me; The Down Home Blues; Dinah; Handful Of Keys; Solitude; I'm Crazy 'Bout My Baby; Tea For Two; Believe It, Beloved; Sweet Sue; Somebody Stole My Gal; Honeyusuckle Rose; Where Were You On The Night Of June 3rd; Clothes Line Ballet; Don't Let It Bother You. (RCA RD-7552.)

**FATS ON THE AIR—VOL. 2:** E-Flat Blues; Alligator Crawl; Zonky; Crazy 'Bout My Baby; The Spider And The Fly; After You've Gone; Tea For Two; You're The Top; Blue, Turning Grey Over You; Russian Fantasy; Hallelujah; Do Me A Favour; California, Here I Come; I've Got A Feeling I'm Falling; My Fate Is In Your Hands; Ain't Misbehavin'; Poor Butterfly; St. Louis Blues. (RCA RD-7553.)

THOMAS "FATS" WALLER is an undoubted legend. Whether it be as a singer, a pianist or a song writer he always came out at the top of his class.

This collection of typical Waller medleys is a delight to hear. The man, as well as being a truly fine jazz musician, was undoubtedly a world class commercial entertainer, too.

The immediately identifiable Waller touch can be heard on any track in these two excellent volumes. Don't miss it. There's never a dull moment anywhere in the set. J.W.

FIVE 🍷🍷🍷🍷🍷



# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |    |   |    |                                  |
|----|---|----|----------------------------------|
| 1  | IT'S MY PARTY*                          | 27 | 18 YELLOW ROSES*                 |
| 2  | IF YOU WANNA BE HAPPY*                  | 28 | HELLO STRANGER*                  |
| 3  | TWO FACES HAVE I*                       | 29 | COME AND GET THESE MEMORIES*     |
| 4  | SURFIN' U.S.A.                          | 30 | THE GOOD LIFE                    |
| 5  | I LOVE YOU BECAUSE*                     | 31 | THIS LITTLE GIRL*                |
| 6  | DA DOO RON RON*                         | 32 | BIRDLAND                         |
| 7  | I WILL FOLLOW HIM*                      | 33 | AIN'T THAT A SHAME               |
| 8  | SUKI YAKI                               | 34 | WHAT A GUY*                      |
| 9  | YOU CAN'T SIT DOWN*                     | 35 | LET'S GO STEADY AGAIN*           |
| 10 | FOOLISH LITTLE GIRL                     | 36 | IF MY PILLOW COULD TALK*         |
| 11 | PUFF (THE MAGIC DRAGON)*                | 37 | MECCA*                           |
| 12 | LOSING YOU*                             | 38 | BLUE ON BLUE*                    |
| 13 | TAKE THESE CHAINS FROM MY HEART*        | 39 | WILDWOOD DAYS                    |
| 14 | ANOTHER SATURDAY NIGHT*                 | 40 | HE'S SO FINE*                    |
| 15 | REV. MR. BLACK*                         | 41 | HOT PASTRAMI AND MASHED POTATOES |
| 16 | STILL*                                  | 42 | CHARMS                           |
| 17 | HOT PASTRAMI*                           | 43 | I'M SAVING MY LOVE*              |
| 18 | THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER* | 44 | LITTLE BAND OF GOLD*             |
| 19 | CAN'T GET USED TO LOSING YOU*           | 45 | DO IT—RAT NOW*                   |
| 20 | EL WATUSI*                              | 46 | SHUT DOWN                        |
| 21 | THE LOVE OF MY MAN                      | 47 | DAYS OF WINE AND ROSES*          |
| 22 | PIPELINE*                               | 48 | BABY WORKOUT*                    |
| 23 | PRISONER OF LOVE*                       | 49 | WATERMELON MAN*                  |
| 24 | KILLER JOE*                             | 50 | THE LAST LEAF*                   |
| 25 | PUSHOVER                                |    |                                  |
| 26 | IF YOU NEED ME*                         |    |                                  |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)*  
Asterisk denotes a record issued in Britain

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include "String Along"—Rick Nelson; "One Fine Day"—Chiffons; "First Quarrel"—Paul and Paula; "Pride and Joy"—Marvin Gaye; "On Top Of Spaghetti"—Tom Glazer; "So Much In Love"—Tymes; "Easier Said Than Done"—Essex; "Shake A Tail Feather"—5 Du Tones; "Hobo Flats"—Jimmy Smith; "Swingin' On A Star"—Big Dee Irwin; "Not Too Young To Get Married"—Bob B Soxx And The Blue Jeans; "I Wish I Were A Princess"—Little Peggy March; "Black Cloud"—Chubby Checker; "Falling"—Roy Orbison; "Six Days On The Road"—Dave Dudley; "Till Then"—Classics.

Recent U.S. releases include: "Get Him"—The Exciters; "Banzai Pipeline"—Henry Mancini; "Graduation Day"/"The Humpty Dumpty"—Bobby 'Boris' Pickett And The Crypt Kickers; "Tie Me Kangaroo Down Sport"—Rolf Harris; "Yeh Yeh"—Mongo Santamaria; "Poor Boy"—Jimmy Holiday; "The Ninth Wave"—The Ventures; "Starlit Night"—The Emotions; and "Tears In My Eye"—The Fascinations.

Just issued: twelve Golden Goodies L.P.'s on Roulette, original hits courtesy of other U.S. disc companies. Example—volume twelve contains — "Tossin' And Turnin'"—Bobby Lewis; "Stay"—Maurice Williams; "Shake A Hand"—Faye Adam; "Don't Play That Song"—Ben E. King; "For Your Precious Love"—Jerry Butler; "Heavenly Father"—Edna McGriff; "Snap Your Fingers"—Joe Henderson; "Let The Little Girl Dance"—Billy Bland; and others. N.J.

## BRITAIN'S TOP LP'S

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SUMMER HOLIDAY (2) Cliff Richard and The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- IT HAPPENED AT THE WORLD'S FAIR (4) Elvis Presley (RCA-Victor)
- WEST SIDE STORY (6) Sound Track (CBS)
- I'LL REMEMBER YOU (5) Frank Ifield (Columbia)
- SINATRA-BASIE (11) Frank Sinatra with Count Basie (Reprise)
- ALL STAR FESTIVAL (8) Various Artistes (UNO)
- GIRLS! GIRLS! GIRLS! (7) Elvis Presley (RCA-Victor)
- BILLY (12) Billy Fury (Decca)
- SOUTH PACIFIC (10) Sound Track (RCA Victor)
- ALL ALONE AM I (9) Brenda Lee (Brunswick)
- BLACK & WHITE MINSTREL SHOW (16) The George Mitchell Minstrels (HMV)
- BUDDY HOLLY STORY Vol. 1 (19) Buddy Holly (Coral)
- EDDIE COCHRAN MEMORIAL ALBUM (13) Eddie Cochran (Liberty)
- HATS OFF TO DEL SHANNON (14) Del Shannon (London)
- JOE BROWN—LIVE (18) Joe Brown (Piccadilly)
- CHUCK BERRY (20) Chuck Berry (Pye)
- OUT OF THE SHADOWS (15) The Shadows (Columbia)
- HALF A SIXPENCE (—) Tommy Steele (Decca)

## BRITAIN'S TOP EP'S

- JUST FOR FUN (2) Bobby Vee and The Crickets (Liberty)
- FRANK IFFIELD'S HITS (1) Frank Ifield (Columbia)
- DANCE ON WITH THE SHADOWS (4) The Shadows (Columbia)
- HOLIDAY CARNIVAL (7) Cliff Richard (Columbia)
- ON THE AIR (5) The Spotnicks (Oriole)
- KID GALAHAD (2) Elvis Presley (RCA-Victor)
- BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (HMV)
- BILLY FURY AND THE TORNADOS (17) Billy Fury and The Tornadoes (Decca)
- TELSTAR (6) The Tornadoes (Decca)
- THE BOYS (8) The Shadows (Columbia)
- MORE SOUNDS FROM THE TORNADOS (12) The Tornadoes (Decca)
- BILLY FURY HITS No. 2 (10) Billy Fury (Decca)
- SHADOWS TO THE FORE (14) The Shadows (Columbia)
- OUT OF THE SHADOWS Vol. 1 (15) The Shadows (Columbia)
- FOUR HITS AND A MR. (11) Acker Bilk (Columbia)
- DEL SHANNON No. 2 (16) Del Shannon (London)
- SOUNDS OF THE TORNADOS (18) The Tornadoes (Decca)
- I CAN'T STOP LOVING YOU (19) Ray Charles (HMV)
- TOP TEN RECORDS (—) Various Artistes (Aral)
- ONLY THE LONELY (—) Roy Orbison (London)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## Provincial Parade

**A**LL we can say is it's fantastic! The number of provincial groups in the charts this week is nothing short of astounding. At No. 1 rest the Beatles, at No. 2 Billy J. Kramer and the Dakotas, No. 13 Gerry and The Pacemakers, while three places below Freddie and the Dreamers. Gerry again at No. 22 with his newie, while the Hollies move in at No. 39 with the old Coasters' disc "Ain't That Just Like Me".

Not bad going . . .

Fast-risers elsewhere include Billy Fury, Ray Charles, Benny Hill, Bobby Rydell, and the newie from Roy Orbison (incidentally, this one was given a release in Britain before the States). Plus newies from Billie Davis, Neil Sedaka and Duane Eddy — three established stars.

And the Springfields have been in nearly six months with "Island Of Dreams" . . .

- |    |                                      |    |                           |
|----|--------------------------------------|----|---------------------------|
| 1  | FROM ME TO YOU                       | 27 | MY WAY                    |
| 2  | DO YOU WANT TO KNOW A SECRET?        | 28 | ANOTHER SATURDAY NIGHT    |
| 3  | SCARLETT O'HARA                      | 29 | FORGET HIM                |
| 4  | LUCKY LIPS                           | 30 | FOOT TAPPER               |
| 5  | CAN'T GET USED TO LOSING YOU         | 31 | LITTLE BAND OF GOLD       |
| 6  | TWO KINDS OF TEARDROPS               | 32 | SUMMER HOLIDAY            |
| 7  | WHEN WILL YOU SAY I LOVE YOU?        | 33 | FALLING                   |
| 8  | IN DREAMS                            | 34 | SAY WONDERFUL THINGS      |
| 9  | YOUNG LOVERS                         | 35 | OUT OF MY MIND            |
| 10 | DECK OF CARDS                        | 36 | ROBOT                     |
| 11 | NOBODY'S DARLING BUT MINE            | 37 | END OF THE WORLD          |
| 12 | LOSING YOU                           | 38 | CHARMAINE                 |
| 13 | HOW DO YOU DO IT?                    | 39 | JUST LIKE ME              |
| 14 | TAKE THESE CHAINS FROM MY HEART      | 40 | FOOLISH LITTLE GIRL       |
| 15 | FROM A JACK TO A KING                | 41 | HE'S THE ONE              |
| 16 | IF YOU GOTTA MAKE A FOOL OF SOMEBODY | 42 | LET'S GO STEADY AGAIN     |
| 17 | HE'S SO FINE                         | 43 | JUST LISTEN TO MY HEART   |
| 18 | SAY I WON'T BE THERE                 | 44 | ISLAND OF DREAMS          |
| 19 | PRELIME                              | 45 | CASANOVA/CHARIOT          |
| 20 | HARVEST OF LOVE                      | 46 | SO IT WILL ALWAYS BE      |
| 21 | BROWN-EYED HANDSOME MAN              | 47 | HEY PAULA                 |
| 22 | I LIKE IT                            | 48 | WOE IS ME                 |
| 23 | CASABLANCA                           | 49 | FIREBALL                  |
| 24 | RHYTHM OF THE RAIN                   | 50 | LONELY BOY, LONELY GUITAR |
| 25 | THE FOLK SINGER                      |    |                           |
| 26 | WALK LIKE A MAN                      |    |                           |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)*

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

- WHO'S SORRY NOW, Connie Francis
- IT'S TOO SOON TO KNOW/WONDERFUL TIME UP THERE, Pat Boone
- TOM HARK, Elias and Zig Zag Jive Flutes
- WEAR MY RING AROUND YOUR NECK, Elvis Presley
- GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN, Lonnie Donegan
- LOLLIPOP, The Mudlarks
- STAIRWAY OF LOVE, Michael Holliday
- WITCH DOCTOR, Don Lang
- ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Brothers
- TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- ON THE STREET WHERE YOU LIVE, Vic Damone
- KEWPIE DOLL, Frankie Vaughan
- WHOLE LOTTA WOMAN, Marvin Rainwater
- TWILIGHT TIME, The Platters
- WITCH DOCTOR, David Seville
- KEWPIE DOLL, Perry Como
- JOHNNY B. GOODE, Chuck Berry
- STAIRWAY OF LOVE, Terry Dene
- THE ARMY GAME, TV Cast
- SWINGIN' SHEPHERD BLUES, Ella Fitzgerald

## GET ON THE GRAVY TRAIN WITH

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**AROUND AND AROUND WE GO**

LOUISE CORDET  
DECCA F11673

LONNIE JAY  
and THE JAYNES  
STATESIDE SS197

SHE'S NEW TO YOU — Susan Maughan

CASABLANCA — Kenny Ball, Don Riddell

NOBODY'S DARLIN' — — Frank Ifield

HE'S SO FINE — — — — The Chiffons

PIPELINE — — — — — The Chantays

RUN RUN SENORITA—Polka Dots, The Wanderers

DIANE — — — — — Joe Harnell

CHARMAINE — — — — — The Bachelors





Lovely LAYA RAKI, currently starring on television in ITV's "CRANE" series, is to present Miss A. STEPHENS, the winner of our "ELVIS LEADING LADY" competition, with her prize jukebox on Friday, May 31 at the EMPIRE, LEICESTER SQ., at 3 p.m. The jukebox is supplied by JUKEBOX DISTRIBUTORS LTD., Wardour Street, London, W.1.



Another lovely lass is BILLIE DAVIS, whose follow-up disc to "TELL HIM" hits the Top 50 at No. 41 this week. Released on DECCA the title is "HE'S THE ONE".

# LEYTON — BACK TO ACTING

## says PETER JONES

**JUNE 20**—that's the big date for John Leyton. That's the date his major movie "The Great Escape" has its world premiere, here in Britain—and in aid of charity. Perhaps the BIGGEST date for the Hendon heart-throb.

And here's why:

Johnny really loves the acting business. He tasted it in repertory. He built a national name through playing "Ginger" in that ITV "Biggles" series. It was through his ACTING then that he took up SINGING.

The hit records duly arrived at the start of a career brilliantly managed by Robert Stigwood. John enjoyed the screams, the howls.

But he did also want to act. There are two ways for a pop singer to break into, or back into, the film and theatre world. One is to take a part requiring the minimum of acting ability—a part liberally studded with songs.

The other is for him to forget singing entirely and go in for a part which really requires some acting.

That second one is the hardest. It's the one John Leyton took.

### RISK

I remember him telling me that filming in Germany on "The Great Escape" was an odd experience for him. He'd been screamed at all over Britain. But in Germany few of the folk on the movie knew he could sing even a note. He was there to act. As an actor. And he was judged purely and simply on that basis.

If he made the odd rick... well, he couldn't expect much sympathy. He wasn't a singer struggling to act. He was... an ACTOR.

Now I haven't seen the movie. Last time I talked to John about it, it was liable to run nearly four hours, which is long, even for an epic. Editing and cutting were in the final stages.

But the film moguls HAVE seen it, obviously. And they are so impressed with John's performance that they've signed him on for a further two major productions. Hints of his ability have leaked out to other companies. Now they, too, are nibbling...

### CARTOON

It's not been easy for John, combining two careers. While he was in Germany—and the filming got way behind schedule—his discs understandably slipped in Britain. He wasn't here to exploit them and though he has one of the loyalist bunches of fans in the business—well, that wasn't enough.

He tried a cartoon process so that his discs could still be featured in the TV "plug" programmes. It didn't really work. As the months



Handsome pop star JOHN LEYTON is soon to be seen in a strong dramatic role in "THE GREAT ESCAPE". Filmed in Germany it hits the big screens on JUNE 20 with a world premiere screening.

went by, I think John realised how difficult it would be to make that really big comeback to the top of the charts.

He couldn't do anything about it, of course. But he banked a good deal on that "Cupboard Love" number, his first on returning from filming. To the pleasure of a lot of people, it made the charts. It was a substantial success, without being sensational.

### BETTER

The next one should do even better. And the next after that.

For John is now SINGING better than in those days before he

went to Germany. And I'm quite sure the lay-off from the pop rounds has resulted in him getting a more polished, more devastating stage act. Any doubters should watch him giving out to a packed theatre audience.

John has been described as Britain's highest-paid pop singer. That includes his acting earnings. I'm not sure this is a good line to take because it can, rightly or wrongly, create touches of resentment among the followers of other pop idols.

But there is no doubt that filming will provide him with a tremendous income over the next few years. He says himself: "That film

experience was just about the biggest thing of my career. It made me realise just how keen I am on acting.

"Naturally, I don't want to give up singing. And I'll push myself that much harder to keep the two careers alive and kicking...

"Just hope you like the film, that's all."

Well, film moguls usually aren't wrong. I see this film as being the medium for getting John across to a much wider section of entertainment seekers.

June 20—that BIG date for John Leyton. And good luck to him.

## THE NORTHERN BEAT SCENE

by BILL HARRY (EDITOR OF 'MERSEY BEAT')

**DRUMMER** Ron Parry tells me that he will soon be launching his R and B group. Members include Vin Parker (piano), Roy Stuart (bass), Bill Morton (baritone), and Ron is seeking a tenor saxophonist. Although the group consists of Liverpool's leading modern jazz players, they won't be introducing modern jazz into their act.

The Four Mosts have not yet signed a contract with Brian Epstein. However, they tell me that they will definitely be signing in the near future. They intend turning professional on June 28th.

The line-up and personnel of the group, recognised as one of Merseyside's Top Ten groups, is as follows: Brian O'Hara (lead), Billy Hatton (bass), Mike Millward (rhythm), and Dave Lovelady (drums). The three guitarists, whose main concern at the moment is developing their vocal harmony, hope that drummer Dave will eventually be persuaded to sing too.

Billy J. Kramer's former backing group, The Coasters, have found themselves a new front line vocalist—14-years-old Chick Graham. Chick will make his first public

appearance with the group at the Majestic Ballroom, Birkenhead, on May 31st.

Les Ackerley, of The Northern Variety Agencies, has several groups on his books, including The Searchers, whose first record, "Sweets For My Sweet," is to be released on June 4th.

Derry Wilkie and The Pressmen record for Decca on June 6th, The Swinging Bluegenes debut disc will be out shortly, and The Dennisons, The Undertakers, The Escorts, The Mersey Beats and The Young Ones are among the large number of Merseyside groups who will have disc releases in the near future.

Joe Meek wrote to me recently describing his discovery of Freddie Starr and The Midnighters. "My assistant, Dave Adams, who was visiting a show in London, rang me up at 12 o'clock at night, bubbling over with enthusiasm for a group called 'Freddie Starr and The Midnighters.' I told him, if he liked, he could fix up an audition with them, and this was arranged. After hearing them, I couldn't believe nobody had snapped them up before. I immediately contacted all publishers to submit material for them.

It wasn't easy, choosing the right songs, but finally the record was made.

"The recording session proved to be one I shall never forget. Freddie was one big bundle of energy, impersonating a host of artistes, cracking witty jokes and performing funny gestures all round the studio. I believe him to be one of the most talented young men to record at my studio for a long time. Each member of the group has a fine personality and are all great musicians. All I can say is I am eagerly looking forward to my next recording session so as to enjoy some more of that North Country sense of humour."

"This is the best record that has ever come from Merseyside." That is how several prominent show biz personalities in London described Faron's Flamingos disc when they heard an acetape last week. The A side of the disc, "See If She Cares," was written by two members of another Merseyside group, The Nomads, who are currently Liverpool's most sought-after songwriters.

The B side is a dynamic rendering of the big Stateside hit "Do You Love Me?"

The Flamingos are an extremely popular group, and the line-up and personnel is as follows: Faron (bass guitar/vocals), Nicky Crouch (lead/rhythm/vocals), Paddy Chambers (lead/rhythm/vocals), and Trevor Morais (drums).

## MERSEYSIDE HOTLINE

by K.M.F.

**THE MERSEY BEATS**, new Decca recording group, will be recording at Decca's Hampstead Studios on June 4th. The group will have to rush down from Middlesbrough after doing a late show.

**LEE CURTIS**, whose recording of "Little Girl" has entered the Merseyside hit parade, will have his latest disc released on June 28th. The following day, the 29th, Lee will be featured on "Thank Your Lucky Stars", and further TV and radio dates have been fixed.

**EXTENSIONS** are proceeding for the enlargement of Birkenhead's Kubik Beat Club. This will allow a further 300 teenbeaters to pack into this popular rendezvous, which features three groups each evening.

**THE ESCORTS**, winners of The Lancashire and Cheshire Beat Contest, held recently at Liverpool's Philharmonic Hall, have been overwhelmed by recordings contracts, publicity and fame, prizes, etc., in fact everything but—bookings.

**RALPH BOWDLER**, songwriter and manager to Liverpool vocalist Paul Francis, tells me he has secured a number of engagements at London West End nighteries.

**A MERSEYSIDE** pop special is to be the highlight of next Thursday's Starnite at Liverpool's Mecca Locarno. Included on the bill are The Big Three, The Verrous Girls and The Chants.

**TWO** Liverpool agencies, the Northern Variety and Webster Promotions, have joined forces to try to combat the powerful "feelers" being put out to Merseyside groups from London management who are trying to corner more and more Northern outfits.

**JOHNNY KIDD**, who is at present based in Liverpool for a two-week tour of the North with The Pirates, tells me he has just recorded his latest composition, "I'll Never Get Over You", on HMV, and is due to be released next month. Johnny, who is staying with Lee Curtis, really digs the Liverpool scene, and is looking forward to playing The Cavern Club, which he reckons is the greatest.

**JOHN BEDSON**, leader of The Challengers, tells me that they will be featuring a new front-line vocalist. Reports have it that their original singer, Tommy Quickly, has been approached by the powerful Nems Organisation.



**BERYL MARSDEN**, pretty 15-year-old vocalist, may have to cancel her Star-Club engagement due to the forthcoming release of her new disc from Decca. A big publicity campaign is being built around Beryl and pundits are predicting her as the next big Merseyside breakthrough in the "pop" business.



**NEW**  
**RECORD**  
**MIRROR**

MGM's **"IT HAPPENED AT THE WORLD'S FAIR"**  
*Supplement . .*



**PICTURES  
& STORY  
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**ELVIS** SWINGING HIGHER THAN THE SPACE NEEDLE with the **GALS** the **SONGS** at the famous **WORLD'S FAIR!**

METRO GOLDWYN MAYER Presents **ELVIS** in A T E D R I C H M O N D Production

**"It Happened at the World's Fair"**

Co-starring **JOAN O'BRIEN** · **GARY LOCKWOOD** **Panavision** and **MetroCOLOR**

Written by **SI ROSE** and **SEAMAN JACOBS** Directed by **NORMAN TAUROG** · **N.M.M.**

**.. CO-STAR GAMBLED 100,000 DOLLARS ..**

**JOAN O'BRIEN** is a close personal friend of **Elvis Presley**. She co-stars with his in MGM's "It Happened At the World's Fair". But the eye-opening fact is that she risked no less than 100,000 dollars to accept that role—a gamble which she's delighted to say has already paid off.

In the movie, Joan sings just a couple of words with Elvis, right at the end. But she was once a teenage singer who appeared on some of the States' top Country 'n' Western packages.

Said Joan: "Though I've turned more to films in recent months, the fact is that I wanted to develop my adult career in two separate areas—as a dramatic actress and as a musical star.

"Well, you know how things go. Two opportunities come up right on top of each other. And I was caught right in the middle of it all."

**ENTHUSIASM**

In the middle? Well, director **Norman Taurog** wanted her for "It Happened . . ." at the very moment that she was weighing up an offer to star in "South Pacific" in Las Vegas with a minimum guarantee of 100,000 dollars.

Joan's enthusiasm for working with El won her over. She turned down the big musical project and did the film.

"I knew the exposure I would receive from the millions of people who go to Elvis's films would be very important to me in the future", said Joan. "I was dying for a chance to do 'South Pacific' because it would open a whole new career area but I decided to wait and maybe something else would come along."

Time proved Joan's decision correct because, after testing dozens of other girl singers for the **Nellie Forbush** role which **Mary Martin** had created, the Las Vegas management decided it would be better to delay the start of the show until Joan was available. They didn't want to risk the production by signing a lesser star.

**REHEARSALS**

So . . . immediately after finishing "It Happened at the World's Fair", Joan went into rehearsals for "South Pacific". The show opened to rave notices, particularly for Joan and was immediately extended for four weeks beyond the original six-week engagement.

"Naturally, I'm overjoyed that things have turned out just right for me", exclaimed the happy young actress. "I wouldn't for the world have missed the opportunity of working with and getting to know the fabulous Elvis."



Elvis with Joan O'Brien, his latest leading lady.

"Long before I'd ever met him, I'd heard so much about his character. About how considerate and kind he is . . . but you still don't believe it until you get a chance to meet him face to face, as it were."

**SUCCESS**

Joan scored a huge success in the film "Operation Petticoat" and

later as **Jerry Lewis** leading lady in "It's Only Money".

But this was her first chance to work with Elvis.

She said: "I even got to sing with him in the final number . . . 'Happy Ending'. I was mighty proud of that, even though I didn't have much to do."

That's what it was, though. A "HAPPY ENDING" for Joan and her 100,000 dollar gamble. P.J.

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**ELVIS FILM SOUVENIR**



# MGM'S IT HAPPENED



Above: Elvis, as Mike Edwards, "takes a back seat" as friend, Danny Burke pilots their plane. Below: An example of Elvis, alias Mike, in action pursuing his favourite pastime (according to the script), WOMEN. Pretty lass is Dorothy (YVONNE CRAIG).



Danny (GARY LOCKWOOD) and Mike are down on their luck. Grounded, in fact, as their plane has been impounded to cover their debts. Some pretty exciting adventures befall the two friends on the road back to good fortune—see story alongside.

**L**OOKING astonishingly like Elvis Presley, handsome Mike Edwards occupies the rear seat of a small aircraft—his friend, Danny Burke, up front. The craft glides sweetly through the air, behind the opening credits. Mike starts to sing "Beyond The Bend"—and sounds astonishingly like Elvis Presley, too.

Mike has a weakness. Women. Three kinds of women . . . blondes, brunettes, red-heads. If there were any baldies around, they should watch out, too. Mike is well dressed in a variety of mohairs and lightweights.

Danny's weakness is gambling. Cards, dice, horses, anything. They are pals. They are bush pilots—which means they take free-lance jobs in their airplane, "Bessie", and spray their crops. But with THEIR weaknesses, they have financial ups and downs, as well as those they have in their plane.

Right now they are hovering over the potato fields of Washington States, crop-dusting. Danny's mind is on his job. Mike's, temporarily, is on two blonde dishes driving an open car along a State highway. Mike put back his eyeballs and they finish the job. And they return to base to collect their loot.

## PUNCH-UPS GALORE

Danny pleads for a little pay-out to indulge in gambling. Mike refuses, but thumbs through his diary of girlie contacts. As soon as Mike leaves, in search of luscious Dorothy, Danny sneaks the money from the cockpit compartment of the plane. . . .

Meanwhile, Mike makes reasonable progress in the arms of Dorothy. He should progress . . . for he sings, husky and emotionally, a delightful little ballad called "Relax". The iced tea is prepared to cool him off . . . but, out of the blue, arrive Dorothy's pa and ma. An angry duo. "Fetch my gun," roars the father. "You can't shoot him," pleads the mother. "Fetch MY GUN," yells the father. Mike vanishes, at high-speed sprint pace, down the pathway, just a few jumps ahead of the first blast from a shot-gun.

And, just round the corner, he hears voices raised in anger. Raised against his pal, Danny, who has got involved in a card game and has already lost all their earnings, with other debts piled up. Mike leaps in to a thundering great fist fight, slinging some of the most spectacular right-handers of his punch-up career.

## TEARS AND LAUGHTER

They make off . . . just a few jumps ahead of retribution. To the airport, to pick up "Bessie". Where they meet the Sheriff. He serves them a writ of attachment against the plane—as security for various bills they owe money on.

Grounded pilots are idle pilots. They set out, forlornly, to hitch-hike somewhere. Anywhere. Looking for any sort of a job. Mike carries his guitar—and his portable wardrobe of suits. He goes powhere without his duds.

Eventually they get a ride from Chinese farmer Ling and his little niece, Sue-Lin, a real Oriental charmer of seven years (unless she's travelling on a bus, when she is five). They're off to the Seattle World's

Fair. Up back on the lorry, Mike borrows a ukelele from Sue-Lin and gives out with "Take Me To The Fair", a fast, story-line number.

But Sue-Lin's laughter turns to tears at the Fair. Unexpected business crops up for her uncle and he can't take her to the show. Mike volunteers to take her round the sideshows . . . his gallantry spurred when he notes a spectacularly shaped blonde entering the fair-ground unattached.

## SNATCH A KISS

They sample every ride. Sue-Lin samples every type of food and sweet-stuff. And develops a pain in her Oriental tummy. Together, they go off to the dispensary to get some medicine.

Mike is concerned. But his concern reaches new heights when he notes the contours and attractiveness of Nurse Diane Warren. Suddenly he develops "something in my eye" in order to get near enough the nurse to snatch a kiss.

Diane is unmoved. She doesn't like his rush technique. Mike, for once, makes little progress. But at least Sue-Lin feels a whole lot better.

Meanwhile, Danny has been searching for a rather shady character named Vince Bradley . . . guy usually well enough loaded to help the pals out of financial stickiness. But Danny has also been busy on the gambling side. . . .

Mike and Sue-Lin return to the monorail station at the Fair to find that Danny has "won" a station wagon and a mobile home in which they can live. Nice pickings from a quick game or two of gin rummy.

## ROMANCE IN THE AIR

Mike breaks off to sing "They Remind Me Too Much Of You", with a delicate piano backing. That shows how much he's thinking of that pretty nurse. And on the veranda of the mobile home he works over "One Broken Heart For Sale", which shows a bit more how much he's ruminating on the ministering angel.

Next day, Mike wanders round the Fair, alone. How best to meet the nurse again? He hires a small boy to kick him on the ankle. And limps towards the dispensary. After initial doubts, Diane finds it a pleasant enough re-union, and she joins him for dinner. During which he serenades her with "I'm Falling In Love Tonight".

Romance is in the air. All over the air. Sleeping in everywhere. But that little boy turns up and asks if Mike would consider "buying" another kick on the ankle. Mike demurs . . . but gets kicked just the same. Romance is out of the air. Sleeping OUT everywhere.

Enter Sue-Lin. Tearful again. Her uncle has disappeared; has failed to return from his business. Mike takes the little girl back to the mobile home, croons her to sleep via "Cotton Candy", then starts a police search for the missing Uncle Walter.

There are no doubts in Sue-Lin's mind as to what to do. She knows she must fake an illness in order to get Diane back with Mike. Another re-union is staged. The romance bit is back in the air.

## SMUGGLING!

But . . . ger-doinggg! It doesn't last long. A child welfare officer turns up to take away Sue-Lin and reveals that Diane "tipped off" the department. More trouble for Mike, especially as he'd just finished singing "A World Of Our Own" straight at Diane!

Meanwhile, back at the fairground ranch, Danny has found his hoodlum friend, who advances the money to get the plane out of custody . . . in exchange for flying some "freight" to Canada. With Sue, he sings "How Would You Like To Be?"—Mike, that is: Danny doesn't sing!

Just as the boys are about to take off for Canada, Mike hears that



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**They Remind Me Too Much Of You  
One Broken Heart For Sale  
A World Of Our Own  
Take Me To The Fair  
Cotton Candy Land  
Happy Ending  
Relax**

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# AT THE WORLD'S FAIR



El gets 'medically' romantic.



Above: 'Mike' and the lovely Sue-Lin (VICKY TIU) and a cuddly friend. Top left: 'Mike' and his companion Sue-Lin meet up with Nurse Diane Warren (JOAN O'BRIEN). Bottom left: Mike and Danny have successfully thumbed a lift. Also seen Sue-Lin and her father (KAM TONG).

## THE LP OF THE FILM

ELVIS PRESLEY

IT HAPPENED AT THE WORLD'S FAIR: Beyond The Bend; Relax; Take Me To The Fair; They Remind Me Too Much Of You; One Broken Heart For Sale; I'm Falling In Love Tonight; Cotton Candy Land; A World Of Our Own; How Would You Like To Be; Happy Ending. (RCA-VICTOR RD-7565.)

A PLEASANTLY mixed album is this sound track from El's latest film. It opens in lively mood and keeps swinging along for a couple of tracks. Then a switch to tender ballad.

He closes side one with his recent single hit, "One Broken Heart For Sale"

Side two opens in quieter mood and continues with "Cotton Candy Land", which seems specially designed for the very young fan—but I bet all El's followers will dig it.

Mostly ballady, this side, but El closes on a lively "Happy Ending", an appropriate title if ever there was.

The verdict? Another winner, naturally, as the Top Twenty LP charts already show. Certainly a "must" for all Presley fans, and there are more than enough of these around the country to keep the album in the best sellers for many a long week, or month, or even year.

J.W.

SEE THIS FABULOUS FILM AT YOUR LOCAL **ABC** CINEMA

Sue-Lin has escaped from the clutches of the welfare board and is waiting to meet him in the fairground. They meet, elude the police and he takes the girl to the airport, hoping to fly her with him to Canada.

But it turns out the cargo is . . . stolen. The boys are involved in smuggling.

### GOOD NEWS

Another punch-up. With Mike slinging a right upper-cut to dispose of Vince Bradley. An upper-cut that Sonny Liston would admire.

Law, right, order—they triumph. And the news stays good. Uncle Walter has been traced to a nearby hospital and is not badly injured. What's more Diane is cleared of the "informing" charge—it was Danny, after all, but he had acted with the best of intentions.

Arm in arm, Diane and Mike take another stroll round the Seattle Fair. They're now in love. For good, obviously. But they love their country as well, and they become enlistees in the U.S. aero-space programme—she as nurse, he as pilot.

With a whopping great brass band all round them, Mike sings "Happy Ending". Which is exactly what they deserve, after their lengthy series of "ups and downs."

### THE CAST OF—

#### 'IT HAPPENED AT THE WORLD'S FAIR'

- Mike Edwards ..... ELVIS PRESLEY
- Diane Warren ..... JOAN O'BRIEN
- Danny Burke ..... GARY LOCKWOOD
- Sue-Lin ..... VICKY TIU
- Nurse Supervisor ..... EDITH ATWATER
- Ling ..... KAM TONG
- Dorothy ..... YVONNE CRAIG

Produced by Ted Richmond. Directed by Norman Taurog. Written by Si Rose and Seaman Jacobs; Music Score by Leith Stevens; Director of Photography, Joseph Ruttenberg; In Panavision (R) and Metrocolor Technical Adviser, Colonel Tom Parker

#### LIST OF SONGS

"Beyond The Bend"; "Relax"; "Take Me To The Fair"; "They Remind Me Too Much Of You"; "One Broken Heart For Sale"; "I'm Falling In Love Tonight"; "Cotton Candy"; "A World Of Our Own"; "How Would You Like To Be?"; "Happy Ending"

Vocal Backgrounds by the Jordanaires and the Mello Men. Musical numbers staged by Jack Baker.

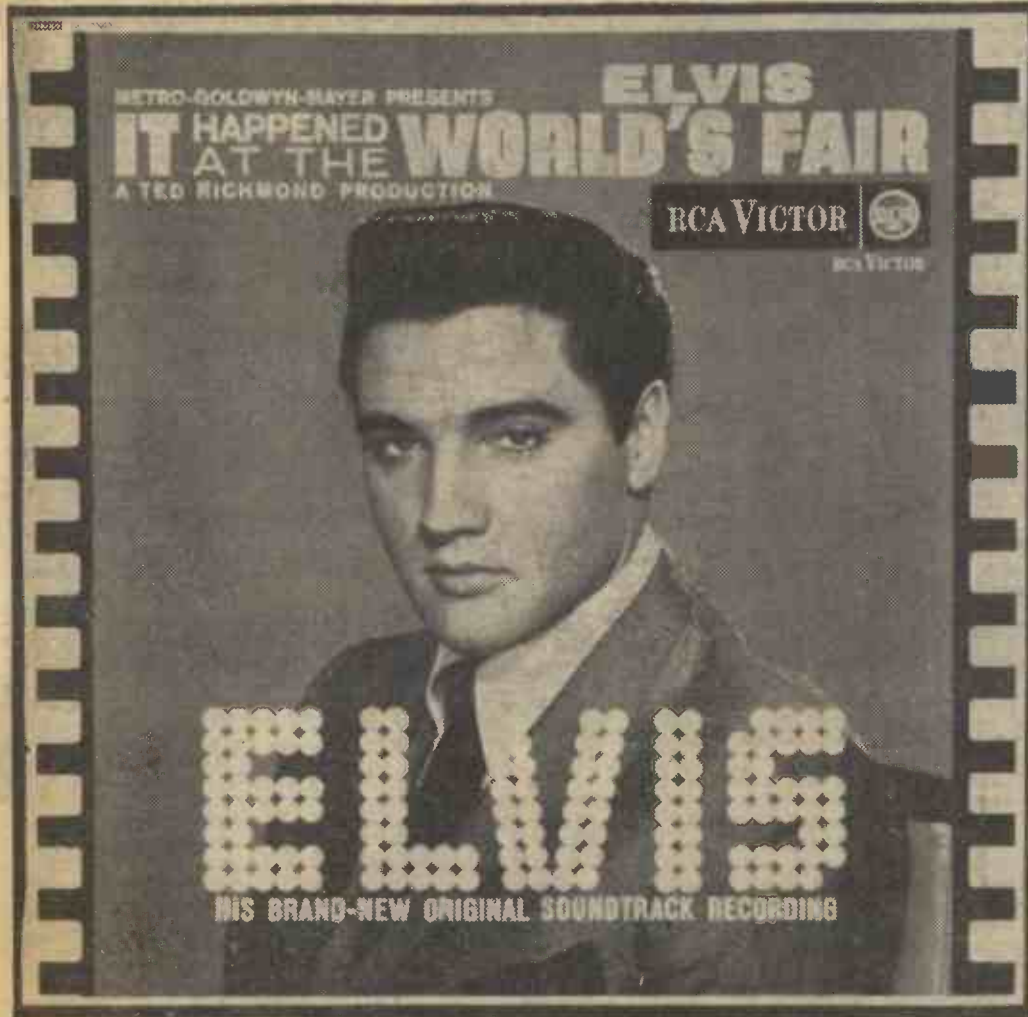
Film runs 1 hour 44 minutes. "U" Certificate.

Note: "They Remind Me Too Much Of You" was written by Don Robertson; "One Broken Heart For Sale" by Otis Blackwell and Winfield Scott.



DIANE with SUE-LIN.

## The original soundtrack recording



Beyond the bend; Relax; Take me to the fair; They remind me too much of you; One broken heart for sale; I'm falling in love tonight; Cotton candy land; A world of our own; How would you like to be; Happy ending

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# THE PROBLEMS OF BEING MARRIED to ELVIS

BY PETER JONES

WHILE making MGM's "It Happened At The World's Fair", Elvis Presley did a little personal stock-taking. About how he was now 28 years old, at the top of the world show business tree . . . but had never got particularly near to taking the plunge. To getting married.

For a third of his life, millions of feminine hearts have gone all fluttery. Hearts in America, Britain, Japan, even Iceland.

Said Elvis: "It's not that I don't want to get married. I know most bachelors say just this but the truth for me is that I've not yet met the right girl.

"Of course, maybe I have already met the girl I'll eventually marry and don't know it. But all I can say right now is that there is NOBODY who is Number One, although I'll say there are a lot of girls whose company I enjoy."

But let's dig deeper. Elvis is surely the most eligible bachelor in Hollywood. He's probably in the world's top three in that category. His earnings have been around the ten million dollar mark. And even his worst knockers would admit he has a knack with a love song . . .

Some friends claim that the real reason Elvis hasn't dived into matrimony is because his religious beliefs and his home training have made him very conscious of the seriousness of the marriage vows. He has never been the type to make a move on the spur of the moment—not in anything, let alone marriage.

But what will he look for before he buys any girl a wedding ring? "A lot of things much more important to me than beauty", he says.

"We'd have to have similar tastes. She'd have to be a good conversationalist. And she would be the home type who would put a family above everything else in her life.

"Also, and this is very important, she would have to be the type of girl who could adjust to my kind of life. Things like going to a public restaurant would be OUT. She'd have to realise that it's not always a lot of fun being recognised and mobbed—though of course it is still very flattering, no matter how used to it you get."

Elvis paused for breath. He was warming to his subject. "No, this girl and I would soon find out only socialising would have to be in our own home or at the home of friends. The way things are, I have to do a lot of travelling. I have to divide my home life between Hollywood and Memphis.

"I fully appreciate that it's not easy to ask someone to share a life with all these restrictions."

In the past Elvis has been linked romantically by Hollywood columnists with almost every leading lady he has worked with, including Joan O'Brian, the shapely young star who co-stars with him on "It Happened At The World's Fair".

Said Elvis: "When you work together some nine or ten hours a day, you find a lot of things to talk about and you become naturally friendly. But it's nothing serious, that's for sure.

"You know something? I'm as likely to marry a girl from right in the middle of nowhere as a Hollywood actress. In fact, someone like that might be more willing to settle for a quiet life.

"Hey, now! Careful how you phrase that last quote. I don't want it to seem that I'm being critical of Hollywood actresses. Most of them are great girls, extremely hard workers—and I get a kick out of being with them. Specially the ones who've worked with me on movies."

Elvis is always careful how he speaks. He chooses his words sometimes with hesitancy, determining to say exactly what he means and not be rushed into making an error which could be misinterpreted. After all, he is

quoted just about as widely as the President of the United States.

But he admits that he has to be very careful when he is introduced to a new girl. There are plenty of nice girls around but there are also plenty of opportunists who would be only too happy to marry for a share of Elvis's accumulated wealth—or to use a romance with him as a springboard for her own career.

Says Elvis: "Over the years, you learn to size up people. I can usually spot a phoney right away. It's a knack I've picked up during my years in show business. And I pride myself on rarely having made a mistake."

It may seem a perpetual bed of roses to be the world's top pop star. But there are thorns. Plenty of thorns. And Elvis does a great job in avoiding them.



All five pictures on this page depict further scenes from MGM's "IT HAPPENED AT THE WORLD'S FAIR". You can shortly enjoy this great Elvis film at your local ABC cinema.

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