

INSIDE : BEATLES, GERRY, ELVIS, KENNY, LEYTON, BO DIDDLEY

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RECORD CHARTS

No. 119 Registered at the G.P.O. as a newspaper. WEEK ENDING JUNE 22, 1963 EVERY THURSDAY

Beat and a Birthday



Above is fast-rising star MARK WYNTER and in the background? Who else but SHY GIRL! Together they are at No. 28 this week. (NRM Picture by DAVID MAGNUS.) Below we find JIM REEVES singing in Britain—but for Americans at their excellent London services club, DOUGLAS HOUSE. Pictured with Jim are his travelling group the BLUE BOYS. Some of Jim's British fans with American service contacts have been able to catch their idol's act—and all are mightily impressed. (NRM Picture by DAVID MAGNUS.)



Our friends the beaty BEATLES have even more bounce this week as they celebrate PAUL McCARTNEY'S 21st birthday in traditional style. GEORGE, RINGO and JOHN seem to be thoroughly enjoying the chore and the "victim" looks pretty pleased, too. (NRM Picture by DEZO HOFFMANN.)



A new-style JOHN LEYTON (no, girls, this isn't new make-up for his stage act!) as he will be seen in forthcoming film "THE GREAT ESCAPE". See also centre pages.

NEW RECORD MIRROR
 EVERY THURSDAY
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THE 'LONG HAIR AND SNEER' CULT

I AM heartily sick of this new "long hair and sneer" cult that appears to have developed amongst groups of late: the Hollies, the Beatles and the Rolling Stones, to mention just a few. I would like to congratulate Gerry, of the Pace-makers — at least he can smile.

I am by no means a supporter of short back and sides — far from it. But I do think that as a token of success, they could get their hair cut. Why, oh, why, the miserable expressions on their faces? They can't all have chips on their shoulders. I am sure that it is done solely for effect. I am afraid, however, it does nothing for me. Your magazine on occasions, looks like a pictorial obituary column.

Still, that's youth I suppose. Heaven help us though, if the cult spreads. — BRIAN CHALKER, Police Club, 7 Portland Terrace, Southsea, Hants.

P.S.—I am swinging and treading on my sideburns as I write this.



See letter on left which "gets at" the HOLLIES (above) among others. If reader Chalker wants smiles we hope our front page shot of the BEATLES will please him.

CLIFF'S U.S. DISCS . . .

NRM, May 25, 1963, arrived here with "Cliff Discography" on page 3. You may be interested in an American addenda. Here are Cliff's American releases.

- Singles:
 ABC Paramount:
 No. 10042 — Living Doll/Apron Strings.
 No. 10093 — Voice In The Wilderness/Don't Be Mad At Me.
 *No. 10109 — Fall In Love With You/Choppin' 'n' Changin'.
 *No. 10175 — Catch Me I'm Falling/"D" In Love.
 No. 10195 — Theme For A Dream/Mumblin' Mosaic.
 Big Top:
 No. 3101 — The Young Ones/We Say Yeah.
 Capitol:
 No. X42900/03 — Livin', Lovin' Doll/Steady With You.
 Dot:
 *No. 16399 — Wonderful To Be Young/Got A Funny Feeling.
 L.P.s:
 ABC Paramount:

*No. 321 — Cliff Sings (contains most of British L.P. of same name, minus two to four songs; Livin' Doll and Dynamite added).

*No. 391 — Listen To Cliff. (I believe this contains only 12 of the songs in the British release of same.)

Dot:
 *No. DLP 3474 — Wonderful To Be Young (soundtrack); minus The Young Ones; plus Wonderful To Be Young.

*Denotes releases whose British counterparts have one or more song changes, additions, or deletions.

This list may be incomplete in that I believe that Travellin' Light/Dynamite was released after Livin' Doll on ABC, and that other discs were released on Dot after Wonderful To Be Young. Any other mistakes are due to the fact that I have not been able to buy most of these discs because they have not been distributed locally, and I have not, therefore been able to examine them closely.—GEORGE WELLS, Box 486, Riverhead, N.Y., U.S.A.

REVIVAL TIME

FOR ONE am getting thoroughly fed up with the number of recent hits being re-recorded again after only a short time.

The latest offender is Rick Nelson whose latest release, "String Along", is an exact copy of the style and arrangement of the Fabian recording of a few years back.

In the past month or so there has been a flood of these revivals. Here are just a few:

- The Four Seasons: Ain't That A Shame (Fats Domino);
- The Hollies: Just Like Me (Coasters);
- Rolling Stones: Come On (Chuck Berry);
- Appalachians: Bony Moronie (Larry Williams);
- Freddie and Dreamers: If You Gotta Make A Fool (James Ray);

CLIFF

NOW that the Beatles, Hollies and other Northern groups have revived R & B how about a mention of Cliff Bennett and the Rebel Rousers, who have been playing the authentic music on a Jerry Lee Lewis kick for the past three years, or despite their great gimmick of coming from the South are they still to go unnoticed? — MR. A. ANDERSON, 15 Tolmers Square, Hampstead Road, London, N.W.1.

- Frankie Avalon: Come Fly With Me (Frank Sinatra);
- Conway Twitty: Handyman (Jimmy Jones);
- Big Three: Some Other Guy (Richie Barrett).

Surely today's pop stars can bring out some new material instead of churning out the same old rubbish. — JIM COSTELLO, 40 Stainton Road, Enfield, Middx.

BENNETT

IT was very pleasing to read that a Liverpool group, the Undertakers, thought that Cliff Bennett and the Rebel Rousers are the most fantastic group to hit the scene.

With a couple of friends the other evening, I went to visit Cliff Bennett on one of his dates. Unfortunately as we got there rather late the house was full, but we were able to speak to our favourite, Cliff Bennett at the stage door. He told us that he was flattered by the group's comments, that he knew most of the Northern groups and had in fact worked with many of them at home and abroad.

We asked Cliff Bennett: "Northern groups seem to think highly of you; what do you think of them?" He replied: "My favourite groups are American, but of those in this country I certainly prefer the Merseyside and in particular the Beatles."—JENNIFER KILLICK, 12 Deanhill Road, East Sheen, London, S.W.14.

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I'M STILL STRIVING FOR MY SOUND

Cyril Davis Told Norman Jopling — Plus His Opinions Of Other Popular R & B Stars

PROBABLY the top R&B group in Britain at the present moment is the Cyril Davies All Stars. The position they have reached is an enviable one—and one that has the experience of Cyril's fifteen years as a blues singer and player as the backbone to its success. Despite his experience though Cyril still believes that he has a long long way to go before he has perfected his sound.

"We are still working out new ways to improve the band" he told me, "and it will be a long time yet before I manage to get the sound for which I have been striving. But when I do . . . well, I hope there'll be nothing to touch it here. . . ."

Cyril himself is currently enjoying a highly successful season at London's Marquee club, where he has been playing every Thursday since the group was formed some months ago. Cyril, though, is not really content with his playing at the moment. He maintains that the R & B All Stars should have had much more practice before taking to any public engagements. At the moment, although things are going very well engagement-wise, Cyril is

still far from content about a lot of things.

His group he maintains needs to be more steeped in the tradition of the blues.

10 MINUTES

Record-wise he is longing to get back to the studio again where the boys will record an L.P. Long John Baldry, the Velvets and the group will all participate and perform some originals, and some numbers that Cyril performs down at the Marquee.

Their disc "Country Line Special" will be included—but Cyril hopes to run it for its full length—about ten minutes—on the L.P.

About his group, Cyril has a very definite viewpoint. Although they're only young, Cyril is very pleased with the way they back him—but they must keep steeped in the blues traditions to improve, he reckons. The fact that they were brought up rock 'n' roll is not an asset to Cyril who cannot stand rock.

"Good pop music—yes" he told me. "But not the pseudo R & B stuff that's knocking around." Cyril has some very definite views on some of the more popular blues artists.

"Chuck Berry—well, I don't rate Chuck as a rule. But I must say that he's done some very good real R & B stuff in his time—in my view his best material was cut when he was with Muddy Waters band, which of course didn't sound like Muddy's band.

"Bo Diddley—I just don't like Diddley. He's been on the scene for eight years now and he hasn't really much to show for it. His



style remains unchanged and he hasn't developed much.

GENUINE

"Muddy Waters, of course, is my kind of blues. He's about the only one who has the background enough to be a genuine and pure blues singer. I've got most of his stuff—and I like most of it. Muddy is one of the early blues stars whose work I definitely prefer to that of Diddley or Berry.

"Jimmy Reed—I don't like his singing, which I consider is out of tune, his harmonica playing, and his guitar work. Which means I don't like Jimmy Reed.

"Maybe I seem a little critical—but remember almost all of the blues artists have made discs that I like. That includes everyone from Diddley to John Lee Hooker."

I asked Cyril, about the age-old question as to whether or not it is possible for British white artists to sing the blues in an authentic way.

"Why not?" he replied. "If you've been singing the blues long enough and in the right sort of way there's

no reason whatsoever why you can't be authentic. One thing I do wish is that we could do some recording session with Chess's A & R men—they've recorded Diddley, Berry, and of course Muddy Waters."

It's easy to guess that Cyril goes for the older kind of blues—but on his stage show he doesn't mind John and the Velvets performing Ray Charles numbers, and Jimmy Reed stuff. But, said Cyril, he wouldn't touch any Ray Charles

material himself with a barge-pole, not because he's got anything against Ray but because his voice just isn't suited to it.

That's about it then, from Cyril, a guy who is as popular with the teenagers as he is with the purists. And what does Cyril think of the people who call his music rock?

"They don't know the difference anyway . . . so how can they tell whether I sing R & B or R & R? . . ."

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UGLY RUMOURS AND THE BEATLES

Blindness, Death in the Family are just a Few of the Rumours spread about the Boys

RUMOURS, rumours, rumours! The chart-topping sensational Beatles are getting the lot now that they are established on the scene. And a lot of the rumours, started by who-knows-who, are causing the boys a bit of concern.

Mostly, they can laugh at anything—and they're among the quickest in the business to whip up a gag about most aspects of life.

But you don't laugh if somebody rings up your home and says: "We've heard that Paul's mother has died." It comes as a bit of a shaker . . . especially if one's mother is out at the shops.

Blindness—that's the theme of another rumour. It's true that John Lennon is short-sighted, and he wears thickish, horn-rimmed spectacles when not on stage. He admits he can't see far into an audience without them—"but I always know they're there," he gags.

This sort of thing happens in the States—only even more so. Read the letter-columns of the fan magazines and you'll see denial stories all over the place. One recent one: "It is NOT true that both Elvis Presley and Rick Nelson are seriously ill, have only a short while to live."

Who starts this sort of rubbish? In some cases, it's a frustrated fan. Could be someone who, unfortunately and mistakenly, didn't get an autograph. Or some bloke who gets perturbed because of the interest his girl-friend takes in a star.

Actually, there was another rumour going round this week—that it was Paul McCartney's 21st birthday. And that one was DEAD TRUE. He celebrated on Tuesday and put in a few words of thanks to all the fans who had sent him cards and presents—saying "Ta" on their "Pop Goes the Beatles" on BBC Light.

TOOTHPASTE

Said Paul: "The fans are fantastic. A line appeared in one of the papers that I used green toothpaste for shaving. It was really a gag about the fact that the shaving cream I do use happens to be green. "Well, the inevitable happened.

Fans sent me in tubes of green toothpaste just to keep me going.

"But that was nothing to the bloke who came up and said he couldn't understand how I managed to get a shave using toothpaste. He said he tried it and that it had left his face badly scraped. . . ."

John Lennon and George Harrison let it be known that they liked jelly-babies. In some ways, that was a huge mistake. They received tons of the sweets through the post—and had further hundredweights hurled on stage at them. They DO like the sweets, sure. But enough, they feel, is enough.

BY
PETER JONES

Right now the boys are sorting through the follow-up to "From Me To You". They cannot, of course, put a foot wrong whatever they do these days—but they always take extreme care in their choice of numbers. And their date-book is solidly filled for many months ahead without even taking into account the umpteen photograph sessions they have each week.

One thing can certainly be made clear. A visit to Bolivia is NOT on their schedule. To their surprise, somebody rang up George Harrison and said, with absolute certainty: "You are going to Bolivia. What date do you leave?" It was another rumour which just had to be denied.

But it was a rumour which was far from being as hurtful to the boys as some of the others.



After a lengthy and deserved run at the top of the charts, PAUL, RINGO, GEORGE and JOHN, the BEATLES, have stepped down to No. 2 and their friends, GERRY and the PACEMAKERS, have taken over to make it two in a row. Doubtless, though, it won't be many weeks before the lads are back with their new one. Peter Jones interviews them alongside. (NRM Picture by DEZO HOFFMANN.)



WEE WILLIE'S NEW LOOK

WALKING around London, and performing all over England, is the amazing Wee Willie Harris WITHOUT his mop of bright red hair. Younger fans may not remember the beat extrovert of all extroverts—but all fans over the age of eighteen will. But they probably wouldn't recognise the smart, dapper, blue-suited young man as the long-jacketed, long-haired raver who shook up all England when the big beat first made its mark on the scene.

I talked to Willie about what he has been doing lately.

"I've been everywhere," he answered. "In Italy, in North Africa, in Israel. Oh, I've been all over the place. But I've not left Britain behind for too long a time. I've always spent enough time here not to be forgotten. And now it's all paid off."

Polished

It has, too. For Willie has a full book of engagements—without his hair included in the act. He's graduated from a teen gimmick performer to a polished adult night club act. He's been in demand in some of the most exclusive clubs all over the world. And his act, containing some of the best impersonations in this country is unparalleled for vitality and enthusiasm.

I asked Willie about the myth of

his hair . . . almost a legend that grew from a gimmick—and finally died to the relief of Willie—the one person who hated the hair more than anyone else.

"When they first suggested that I grew my hair to an extraordinary length, and dye it, I just ran out of the office in fright," confessed Willie. "I couldn't believe they were serious. But that was the condition of the contract. Finally, I realised that it would be better for me to accept so the hair grew long, and I donned the familiar green drapes with the floppy tie. I still wear the coat, though, in my act—but only for a few of the numbers, mind you."

"For about the first year I used to feel terrible about that hair. I knew what people thought of me—and when they cat-call to you on stage you know you can't answer back—because they were right—I should 'get my hair cut'. People would point me out in the streets, but after a while I became so used to the hair that I didn't take too much notice."

"That was years ago. But eighteen months back, I took the final step and had my hair cut to a normal length with a normal colour. Of course, I had been toning it down for quite a while. But I felt so relieved. After all those years I still hadn't got used to it. And what was better, I still had those engagements flowing in."

Willie's act is something to be reckoned with. Many people must remember his fur-skin act singing "Tiger" in the Italian film "World By Night"—and it was that film that led to Willie's big Continental breaks—and his string of hit discs and hit appearances outside England. The facts were that the film company wanted Tommy Steele for the film, but they were unable to obtain him. Someone, though, told them to look at Willie's act. The producers of the film did so. They were astounded. Instead of employing the original fifty extras—they got in 150 instead and made the Wee Willie bit a great piece of entertainment.

Bombs

That led to Willie's engagements in other lands. There are only two places where Willie wants to go now. The States and Australia. Willie and the group have had two offers to do dates in South America—but both times they were postponed because of revolutions, and bomb-throwing incidents.

As a person, Willie has calmed down, and his act has improved immeasurably. He is in terrific demand in all fields of the entertainment business—and he is cutting a disc for Decca into the bargain. Which can't be bad for the man who seven years ago was spoken of as a five-minute wonder. . . .

Northern Round-up

By
Bill Harry

MANCHESTER'S Deka Rivers and the Big Sound signed by Decca, first release "Little Bit of Soap" due for release in near future . . . I hear that Liverpool drummer Ron Parry has joined Joe Brown and his Bruvvers . . . One of my favourite numbers—"Anna" sung by John Lennon of the Beatles . . . The Nomads have signed with Decca . . . Danny Havoc and the Ventures have received offer of management from Birmingham agent . . . Sheffield's Count Lindsey III and the Skeletons—Britain's most visually horrific group . . . Watch for Decca release of Beryl Marsden debut disc . . . Gordon Knowles, manager of Liverpool's Locarno, thinks highly of the Delemers . . . Cheshire Beat Group Contest organised by Ellesmere Port Council Of Youth . . . Several recording companies interested in Merseyside's Kingsize Taylor and the Dominoes, currently appearing in Hamburg's "Star Club" . . . Lance Railton of Earl Preston and the T.T.s—a serious folk music enthusiast . . . Derry Wilkie and the Pressmen recently appeared at London's "Scene" Club—Faron's Flamingos appearing there this weekend . . . Live wire beat groups at Sheffield's "Esquire" and "Black Cat" clubs . . . Birmingham's Ken Smith of K.D.S. Enterprises formerly promoted in Liverpool . . . Beatles, Flamingos, Hurricanes, Four Mosts, Derry Wilkie, Beryl Marsden and myself had riotous informal get-together recently at



Liverpool's Blue Angel Club . . . Despite current reaction against "Liverpool Sound", Merseyside groups are in demand in ballrooms all over the country . . . Group from North Wales—Dave Roman and the Chariots . . . Live wire venue for rock groups—Royal Lido, Prestatyn . . . Dave Forshaw now agent for seven Liverpool groups . . . Chick Graham creating a sensation wherever he appears . . . Special souvenirs of Mark Peters and Sonny Webb—plastic masks actually moulded from their faces . . . Golli Golli Boys very impressed by Ricky Gleason and the Topspots on their recent tour of Merseyside—they also wrote a rock number about the city . . . John Schroeder to buy gold cufflinks for Faron's Flamingos if their disc enters top 30 . . . Saturday sessions at La Scala Ballroom, Runcorn, very successful . . . Scottish promoters very interested in Merseyside groups . . . Paul Francis and the Dominant Four of

Widnes—also on bill with the Beatles for recent charity show in aid of the N.S.P.C.C. at the Graf-ton Ballroom.

MERSEYSIDE TOP TEN (Compiled by 'Mersey Beat')

1. I Like It. Gerry and the Pacemakers.
2. See If She Cares. Faron's Flamingos.
3. From Me To You. The Beatles.
4. Do You Want To Know A Secret? Billy J. Kramer and The Dakotas.
5. Sweets For My Sweet. The Searchers.
6. Just Like Me. The Hollies.
7. Too Late Now. The Bluegenes.
8. Take These Chains From My Heart. Ray Charles.
9. If You Gotta Make A Fool Of Somebody. Freddie and The Dreamers.
10. Lucky Lips. Cliff Richard.

MY R. & B. — BILLY ANSWERS

THE big Rhythm 'n' Blues controversy goes on. And on. And ON. This week, the spotlight falls on a chart-topping Liverpudlian, Billy J. Kramer, who was attacked via a reader's letter in the New Record Mirror a couple of weeks ago.

Wrote the reader from Surrey: "Billy J. Kramer states that he and the Dakotas play a different kind of R and B to that of Bo Diddley and Chuck Berry. How very odd!

"We, along with hundreds of other R and B addicts, thought that there was ONLY ONE form of R and B . . . but now it seems that we were misled. R and B of 1963 has such lines as 'I like the way you tickle my chin', and 'The Secret is I'm in love with you'.

"Oh! How very, very authentic. We could well imagine artists like Muddy Waters, Howlin' Wolf, Jimmy Reed, etc., chanting out the above lines, we don't think."

The reader ended with a plea to Mr. Kramer to leave R and B well alone . . . "untouched, unspoiled and, most of all, unmentioned."

Billy J's voice came through on the blower, loud, clear and deep. Determined to MENTION R and B.

DIFFERENT

"It's difficult pointing out exactly where the differences lie," he said. "But I stand by my original statement that our kind of R and B IS different from the American.

"You could say it's a LIVERPOOL Blues. Yes, that's it. It has a different sound and a different approach to it all. But, as far as I'm concerned, that doesn't make it any less authentic.

"Why shouldn't there be different styles INSIDE the R and B field? Why has it got to be that everybody has to work exactly like the Americans in order to be accepted. Liverpool R and B IS different. You've only got to listen to the records, or sessions, that

come from there. But it's still R and B.

"And if you want a further difference, it is that right now our R and B is obviously commercial. We're the ones who are in the charts, not Muddy Waters or Howlin' Wolf. But we all go for R and B. It's our kind of music.

"As far as I'm concerned, we're all in the same field. And to say that this particular number is R and B and that one is not is only creating difficulties."

CRITICISED

Billy admits that he's been criticised by R and B stalwarts over his own hit recording. But that is, he says, merely the commercial approach to the field. On his stage appearances, he throws in a lot of the more authentic material . . . as do the Dakotas, when they are holding the stage without Billy's vocals.

"Give me a few hours off-duty and I'll be listening to some of the top R and B stars. Like Chuck Berry, Bo Diddley and the others.

I dig what they are doing and appreciate what they are trying to get across.

"But you've got to mix things up. I include quite a bit of pop ballad material on my stage appearances. Why not? That's commercial, too. It doesn't mean that I'm not really a part of the Rhythm 'n' Blues field.

"And the Dakotas are, for sure, right inside this area. I think they're a fabulous group, with me as their number one fan over their own disc release. They can ring the changes on material and on instruments and they're all so professional.

by PETER JONES

"'Course the thing that appeals to me is to make an L.P. One day I'd like to be known as an L.P. artist because that carries a whole lot of importance. I see someone said my ambition was to make 20 L.P.s—and that's about the truth. Nobody's actually asked me yet, though I think it is in the wind. Anyway, I'm thinking of the sort of material I'd like to include."

Billy J., one of the fastest-rising stars in the firmament, was off. Off for an appointment with his tailor. For that is another of his keenest ambitions.

To become one of the ten best-dressed men in Britain.

BILLY J. KRAMER and the DAKOTAS. To R&B or not to R&B is the question. One thing is certain right now—the team is highly popular.



UK TEAM FOR EUROPE CONTEST Annual Martini-Sponsored Show

THE British team to compete against five other countries for the European Song Cup at Knokke-le-Zoute, Belgium, from July 19 to 25, are Mike Preston, Johnny De Little, Bobby Breen, Lyn Cornell and Cloda Rogers.

"DAD YOU'RE A SQUARE" Southern-TV's New Pop Panel

A NEW pop-slanted panel game starts on Friday on Southern and Grampian ITV (with Tyne Tees joining in the near future).

It's "Dad You're a Square," compered by Barry Langford. Among the panellists are Decca recording artist Gary Mills and his father, Charlie.

KENNY BALL GOES DUTCH

IT'S all Dutch to Kenny Ball.

Kenny and the Jazzmen go to Holland on July 15 and 16 for a special TV programme entitled The Kenny Ball Show. While there, the band will play at a party to celebrate the fixing of a retail outlet (via Negrin Records) for the Pye catalogue. Louis Benjamin, Pye's managing director, a. and r. controller Alan Freeman, and Pye's chief of their international division, Ian Ralfini, will be there.

First disc to be released in Holland under the new deal: Kenny's Rondo.

This week Kenny Ball's Jazzmen recorded their segment of a forthcoming big radio show for the European Broadcasting Union. Kenny is representing Britain. Title is "Jazz Journey" and it is likely to be transmitted in early autumn.

EMI RELEASES STAR LINE-UP

THERE'S an exceptionally star-studded line-up of new releases from EMI this weekend.

Among them: Tommy Roe ("Kiss and Run") and John Leyton ("I'll Cut Your Tail Off") on HMV; Gene Vincent ("Rip It Up") on Capitol; Frank Ifield ("Confession"), Rolf Harris ("I Know a Man"), and Clinton Ford ("A Beggar in Love") on Columbia; Adam Faith ("Walkin' Tall") and Steve Race ("Rip Van Winkle") on Parlophone.

ODETTA'S VISIT

AMERICAN folk, pop and blues singer Odetta—on holiday in London—visited Dan Farson's Waterman's Arms on the Isle of Dogs on Sunday night, and drank bitter and smoked cigars with her friends Capt. Cephas Howard, Prof. Brian Innes and Major Maximilian White—all from the Temperance Seven. Odetta gave an impromptu recital.

MOJO CLUB To Open

ALEXIS KORNER opens his own West End club in London on June 27 at 1 Dean Street. He's calling it Alexis Korner's Mojo Club. Opening night will feature Alex, Friday, 28th, the stars will be the Flintstones, on Saturday night the Rolling Stones will be in attendance, and Alexis and the group will be back on Sunday. The Mojo will be working four nights a week from 7.30 to 1 a.m., except Saturdays, when they will close at 11.30.

THE OUTLAWS JOIN GENE

THE Outlaws—who recently accompanied Jerry Lee Lewis on his Continental tour—have been hired as the permanent accompanying group for Gene Vincent. They debut with Gene at the Locarno, Liverpool, on June 27. In October they go to France for a month (including a weekend at the Olympia, Paris), and will tour Sweden later in the year.

MIKE COTTON More Filming

MIKE COTTON'S JAZZMEN (whose recording of Spring That Hammer is No. 49 in the charts this week), have been booked for their second film. The first was "The Wild and the Willing," in which they played (among other numbers) Norrie Paramor's Theme For Josie.

Now this number is to be featured in a "Rank Look At Life" short which will be released within the next two months. It's about youth and jazz, and will show Mike at his agent's (Jack Fallon) and in rehearsal.

HELEN A HIT At Trade Fair

WHO is the big hit of the International Trade Fair, running (until this weekend) in Poznan, Poland?

Helen Shapiro! No, Helen is not there in person, but EMI have a stand, including examples of their records. They've been astonished at the knowledge of Polish youngsters about our pop artists (heard via Radio Luxembourg). And the singer who is far away the most requested at the stand is Helen.

UNO STAR LP 1 Million Up

THE All Star Festival charity LP produced for the United Nations has sold 1,000,000 in its first three months of release. Britain has bought 76,000 copies.

WEE WILLIE For Record

LOOKS like it's all happening (again and at last) for Wee Willie Harris. He will be signing with a major record label in the next few days, and bookings are coming in fast. He'll do cabaret at London's Astor Club for the week of July 22, will tour Argentina and Brazil in September and work two weeks in Italy in October.



Birmingham Beat-The Chimes

by Alan Stinton

THE Chimes are four young Midlands men who unite under their unassuming title to form the only semi-professional group with any real talent I have yet found. I would even go as far as to say that 90 per cent of the rest of Birmingham's weekends and evenings brigade aren't in the same league as this brilliant quartet.

The four are Martin Shaw, who is 18 and a veritable wizard on lead guitar; Ray Taylor, aged 19, a bass guitarist par excellence; Alan Palmer, 23, a drummer of rare talent, and 19-years-old Bob Lawton who fronts the combo by belting out rock 'n' roll standards like a 1958 model Presley. Together, as the Chimes R & B Combo, they deliver a tremendous brand of pure, hard rock.

IMPRESSED

At a recent practise session, I was mightily impressed by the Chimes' standard and therefore extremely surprised to learn that in its current form the group was a very new one. Explained Bob Lawton, "Until recently, we had a girl pianist and when she left it made a big difference to our sound. Filling the gap hasn't been easy, but we should soon have a satisfactory show. Then we hope to keep on improving all the time."

People who know the Chimes have said that since April they have changed beyond recognition, I can well believe it, for on present form they could easily be the best semi-pro beat group in the Midlands. Certainly in the straight rock field they have no equal.

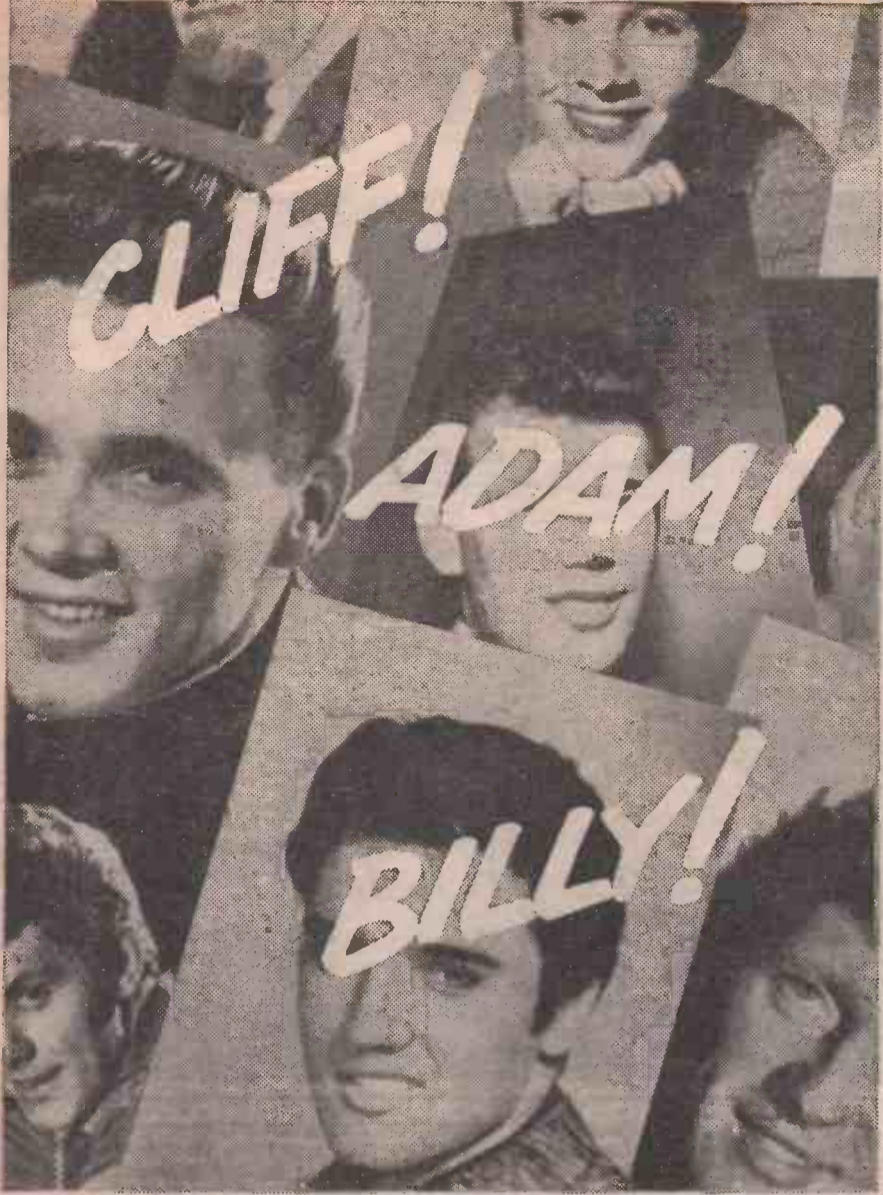
The Chimes first appeared on the scene as the Swingin' Chimes Combo back in 1960, later adopting and dropping rhythm guitar, saxophone and piano. The time they spent as a five piece with the piano is regarded by many to have been their worst period, and by April this year nobody envied their reputation. Then the piano was dropped and the name altered. Since that step was taken, they have accepted very few engagements and concentrated upon building up a show. This has included working on original material, and already they have one really wild rocker, called "Let Me In", worked out to the last melodic detail. This is a great number, a little dated, perhaps, but it has a rare helping of guts which would delight any rock fan. I would like to see it on disc.

The Chimes are unanimous in their admiration for Chuck Berry and Arthur Alexander, and favour their numbers extensively. The way in which they handle "Roll Over Beethoven" and "Anna" are truly sincere compliments to the artists. I judge that a Chimes stage show is 70 per cent rock 'n' roll and 30 per cent R & B. This leaves no room for "milk and water" ballads, etc., which the boys feel they can do without, I know they can.

Bearing in mind how near perfection the Chimes are, I asked why they had not turned full professional. "We would like to, of course," said Martin Shaw, "but we would need a big break like a hit disc before we did turn pro. Like the majority of groups, we rely on a steady flow of cash each week to pay for equipment. We simply can't risk being out of a job altogether. In any case, we need a good stage act to make us visually different from the rest, but it is so difficult to find something new."

I really don't know which will come first for the Chimes, that hit disc or success from another quarter. Only one thing is certain—they really are brilliant and if that counts at all then they are on their way to the top.

THE Rockin' Berries (see NRM, last week) have now been informed that two of the original numbers which they performed for Decca are to be released as a single. The titles are "Wow wow wah woo" and "Rockin' Berries stomp"; and the release date is set for July 26th. The boys are now back in Germany.



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VALUE

3^D

Leyton—Actor Again



Two more scenes from "THE GREAT ESCAPE" (United Artists) which has JOHN LEYTON back as a straight actor. The film is another important stage in his varied career. He is seen above with RICHARD ATTENBOROUGH, and right with American star CHARLES BRONSON.



BO DIDDLEY DISCOGRAPHY

by
GUY STEVENS
R & B D.J.



- SINGLES**
- 814 Bo Diddley/I'm A Man.
 - 819 Diddley Daddy/She's Fine, She's Mine.
 - 827 Pretty Thing/Bring It To Jerome.
 - 832 Diddy Wah Diddy / I'm Looking For A Woman.
 - 842 Who Do You Love/I'm Bad.
 - 850 Down Home Train/Cops and Robbers.
 - 860 Hey Bo Diddley/Mona.
 - 878 Boss Man/Before you Accuse Me.
 - 896 Dearest Darling/Hush Your Mouth.
 - 902 Bo Meets The Monster/Willie and Lillie.
 - 914 Oh Yeah/I'm Sorry.
 - 924 Crackin' Up / The Great Grandfather, London H1-M 8913 deleted.
 - 931 Say Man/The Clock Strikes Twelve, London HL-M 8975 deleted.
 - 936 Say Man, Back Again/She's Alright, London HL-9035 deleted.
 - 942 Road Runner/My Story, London H1-M 9112 deleted.
 - 951 Crawdad/Walkin' and Talkin'
 - 965 Gunslinger/Signifying Blues.
 - 976 Aztec/Not Guilty.
 - 985 Call Me/Pills.
 - 1019 I Can Tell/You Can't Judge A Book By The Cover, Pye 7n 25165.
 - The Twister/Who Do You Love, Pye 7n 25193 (Not released as single in U.S.A.).
 - 1045 The Greatest Lover In The World/Surfer's Love Call.
- EXTENDED PLAYS**
- Rhythm and Blues with Bo Diddley
 - Bo Diddley/I'm A Man/Bring It To Jerome/Pretty Thing, London RE-U 1054. Deleted.

Checker 2982 'BO DIDDLEY IS A TWISTER'
Detour/She's Alright/Doin The Jaguar/Who Do You Love/Shank/Road Runner/My Babe; The Twister/Hey Bo Diddley/Hush Your Mouth/Bo Diddley/I'm Looking For A Woman/Here 'Tis/I Know.

Checker 2984 'BO DIDDLEY'
I Can Tell/Mr. Khrushchev/Diddling/Give Me a Break/Who May Your Lover Be/Bo's Bounce; You Can't Judge A Book By The Cover/Babes In The Wood/Sad Sack/Mama Don't Allow No Twistin'/You All Green/Bo's Twist.

Checker 2985 'BO DIDDLEY AND COMPANY'
Ben/Help Out/Diana/Bo's A Lumberjack/Lazy Women/Mama Mia/Gimme Gimme/Put The Shoes On Willie/Pretty Girl/Same Old Thing/Met You On Saturday/Little Girl.

Checker 2987 'SURFING WITH BO DIDDLEY'
Pye NPL 28025 'HEY BO DIDDLEY'
Hey Bo Diddley/I'm A Man/Detour/Before You Accuse Me/Bo Diddley/Hush Your Mouth; My Babe/Road Runner/Shank/I Know/Here 'Tis/I'm Looking For a Woman.

This then is the complete discography of the man who has built up a fantastic following in this country on the strength of the above records, and despite the fact that most of them have not even been released over here!

CUT HERE

RHYTHM & BLUES RECORD SESSION
Every Monday 7.30 p.m. to 2 a.m.
at
THE SCENE

41 Great Windmill Street (entrance Ham Yard)

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

THIS TICKET ADMITS ONE OR TWO PERSONS FOR 2/6 EACH AND IS VALID ANY MONDAY

CUT HERE

The discography of BO DIDDLEY proves he is a prolific recorder. We thank PETE MEREDITH for valuable help with this feature.

CURRENTLY in the charts via Buddy Holly is the man with a hundred guitars — Bo Diddley. And now Pye are planning to bring the great Rhythm 'n' Blues star over here next month for promotional purposes to coincide with the release of another Diddley epic. Born Elias McDaniels, this man has had more influence on popular music over the last eight years than anyone would imagine. His unique sound, consisting of guitars, piano, harmonica, maracas and drums, which has remained virtually the same since he first burst on to the American record scene with 'Bo Diddley' in 1955, has been copied and used by a variety of artists. It is widely rumoured that Buddy Holly himself at the beginning of his career had his guitar covered with leather exactly the same as Diddley to try to achieve the deep-down 'jungle sound' that is the hallmark of every Bo Diddley record. Another rumour is that Elvis Presley copied Bo's stage act wholesale when he first saw him on his first visit to New York in 1956.

About his sound, Bo himself says 'When I was going from place to place looking for work all the cats were playing like T-Bone Walker, so I decided to try for something different.'

Although not many of Bo's discs have been released in this country his output in the States has been extremely large, due no doubt to his consistent popularity over there. And now with Pye really going all out to promote him in this country, it shouldn't be very long before he is in the charts in this country.

Here then is a complete list of his recordings, all on the Chess, Checker labels . . . Chess numbers first, London or Pye release at the end.

- LONG-PLAYERS**
- Chess 1431 'BO DIDDLEY'
Bo Diddley/I'm a Man/Bring It To Jerome/Before You Accuse Me/Hey Bo Diddley/Dearest Darling; Hush Your Mouth/Say Bossman/Diddley Daddy/Diddy Wah Diddy/Who Do You Love/Pretty Thing.
- Chess 1436 'GO BO DIDDLEY'
Crackin' Up/I'm Sorry/Bo's Guitar/Willie & Lillie/You Don't Love Me/Say Man; The Great Grandfather/Oh Yeah/Don't Let It Go/Little Girl/Dearest Darling/The Clock Strikes Twelve. (Released in this country 1960 on London HAM 2230, now deleted.)
- Checker 2974 'HAVE GUITAR WILL TRAVEL'
She's Alright/Cops & Robbers/Run Diddley Daddy/Mumblin' Guitar/I Need You Baby (Mona)/Say Man Back Again/Nursery Rhyme/I Love You So/Spanish Guitar/Dancing Girl/Come On Baby.
- Checker 1976 'IN THE SPOTLIGHT'
Road Runner/Story of Bo Diddley (My Story)/Scuttle Bug/Signifying Blues/Let Me In/Limber; Love Me/Crawdad/Walkin' and Talkin'/Traveling West/Deed & Deed I Do/Live My Life.
- Checker 2977 'BO DIDDLEY IS A GUNSLINGER'
Gunslinger/Ride On Josephine/Doing The Crawdaddy/Cadillac/Somewhere; Cheyenne/Sixteen Tons/Whoa Mule/No More Lovin'/Diddlin'. (Released in this country 1962 on Pye NJL 33)
- Checker 2980 'BO DIDDLEY IS A LOVER'
Not Guilty/Hong Kong/Mississippi/You're Lookin' Good/Bo's Vacation/Co go/Bo's Blues; Bo Diddley is A Lover/Aztec/Back Home/Bo Diddley Is Loose/Love Is A Secret/Quick Draw.

JUST

<p>SOME DO, SOME DON'T (Some will, some won't) The Lorne Gibson Trio F 11684 DECCA</p>	<p>DANCE ON Kathy Kirby F 11682 DECCA</p>	<p>PARTY Sun F DE</p>
<p>MEDITERRANEAN Edmundo Ros & his Orch F 11633 DECCA</p>	<p>SO DID I Marion Williams F 11681 DECCA</p>	<p>MARCIE BLANE Little Miss Fool HLU 9744 LONDON</p>

THE DECCA RECORD CO

GERRY AND THAT GRIN



Understandably happy are GERRY and the PACEMAKERS. Two No. 1's in a row. Packed houses throughout the country. A forthcoming L.P.—and lots of new friends among pop fans. But it's a busy life. (NRM Picture by DEZO HOFFMANN.)

WHEN Gerry, of the Pacemakers, comes into a room, the smile comes first. That's really all you see—a huge smile topping a frame that is slight and only a shade over 5ft. 6in. tall. Then you notice the eyes. Expressively open eyes. Slap a big black moustache on him and he'd be a ringer for Jerry Colonna.

But it's that smile that has done it, more than anything else, for Gerry Marsden. Two hit records, an L.P. in the mid-way stage—and the other day fans literally ripped his jacket to shreds.

"I love it. Love all this screaming bit. Of course, the stardom has come along only in a short while, but I already feel a part of it. It's marvellous. That business of having my new suit ripped up. I'd gone along to open a fete up North, and I was just having a shy at the coconuts when they started the mobbing bit.

think 'I Like It' would make the grade. Don't ask me why. There was just something about it which told me that it couldn't be a really big hit. A sort of sixth sense.

TAKING TIME

"How wrong I was. It fairly shot up the charts. I couldn't believe my ears when I first heard about how it was selling. Just shows you can't always be the best judge of what the fans will go for."

That upcoming L.P.? "It's taking time to do because we are pretty busy," said Gerry. "But we do want to include quite a few of our own compositions on it. I write the stuff with pianist Les Maguire—we did the 'B' sides of the two singles."

Les came in to say: "We just do the songs whenever we get a few

minutes together. Usually we get the tune going first, then think of a title to fit it—and then get the words. Trouble is that we're so busy that the writing has to take second place to the travelling..."

The boys are full of praise for 23-year-old Mitch Murray, who wrote the "A" sides of their two discs. He's already had a dozen songs published during his first year as a full professional song-smith.

Why is Gerry so popular? His own bubbling personality is a large part of the success. He works harder than most on stage, and comes off literally pouring with sweat. He doesn't lose a lot of weight, though—he hasn't really got any to spare.

by
PETER JONES

But this Liverpoolian hit the top without really being typical of the Liverpool scene. He's out of what is rapidly becoming a rut. Not for him the group vocal—he just relies on his own voice for the song-selling.

Though he is, by the very nature of this solo work, more prominent than, say, any individual one of the Beatles, he still regards the Pacemakers as being an equal part of the act.

When they get an idea for a number, they sit round a table and chew over the pros and cons. If the final voting is two for and two against, then they shelve it until one or other comes forward with a changed mind.

"We're all mates together," said Gerry.

That wide grin grew even wider. And he went off to sing "I Like It" for the radio show "Side By Side". He likes everything...

USELESS

"It was a good suit, too. I'm keen on good clothes, specially now. I say WAS a good suit—it's pretty well useless now.

"People ask for our reasons about why the two discs have been hits. Well, part is that the titles are the sort of things that people actually say to each other. And the lyrics are the words that boys like to say to their girls.

"But I must be honest. I didn't

Mr. Success

by

Jim Gains

to back Billy but I'm delighted at their success."

When these performers were spotted by Parnes they never had exceptional talent but the agent saw something else:

"Hidden talent," he told me. "These boys had great personalities off stage and I knew that this could be transformed into an act."

He went on: "Now, of course, they really have fine voices to add to that personality which results in an excellent presentation."

Shrewd

Yes, and all thanks must go to Larry Parnes who has shrewdly trained and guided their respective careers. They have developed from promising coffee-bar rocksters, through teen-idolism, to the mature entertainers that they are today.

Tommy is currently wowing all with his stirring performance in "Half A Sixpence" while Billy is at his popularity peak with "When Will You Say I Love You?" capping a run of nine successive chart entries.

Marty, now with Columbia Records, continually pops up in the charts and has just completed a starring role in the Alan Klein musical film "What A Crazy World" which also heralds jovial Joe Brown, virtually a hit parade resident.

Joining the elite is Daryl Quist whose name may not mean much to you at the moment but it will in the next couple of years. Daryl is the new Parnes discovery and has just signed a recording contract with Pye.

To the Top

"I'll give him a couple of years and then you watch him rocket to the top and stay there," says Mr. Parnes.

What hidden talent did Larry see in young Mr. Quist? "His presentation really impressed me—he is a wonderful mover on stage. He has a low-pitched voice which given sufficient training could become very strong."

Don't overlook this newcomer, because Larry Parnes has a habit of being right.

If anyone reading this thinks they can sing like Tommy, Marty, Billy or Joe, don't try going to Mr. Parnes for an audition.

"I've heard many who sing like my artists but I've turned them



Larry's latest signing is DARYL QUIST, above, and if past Parnes performances are anything to go by this lad will soon be among the big stars.



LARRY PARNES, Impresario, is a young man who brought a fresh outlook into a long-established profession. Success has been his trade mark throughout his career and many of today's top stars owe their success to his grooming.

down," he says. "I want performers who are different, who can show me something new."

This is the quality you must have to be a hit with Britain's leading agent. After all he's come up trumps in all previous hunches all of which have paid off handsomely!

ROLLING STONES AT THE 'SCENE'

AFTER bad news for the Rolling Stones comes some good news. Although their Sunday appearances at the Station Hotel, Richmond have ceased, they will now be appearing at London's "Scene" club every Thursday. Arrangements were made on Monday between Mr. Roland O'Riley of "The Scene" and Brian Jones, of the Rolling Stones, for the group to play there regularly every Thursday—this new treat for R & B fans follows the spectacular success of Monday nights at the club, where DJ Guy Stevens holds an R & B disc night.

Larry Parnes—

ROCK 'n' roll was the best thing that could have happened to impresario Larry Parnes. As a result of this medium many singers came and very few have lasted, but the Parnes boys are some of the chosen few. Tommy Steele, Marty Wilde, Billy Fury and Duffy Power are only some of the Parnes proteges who are still big time today.

Duffy is no longer with Mr. Parnes but he and the others who checked out have been replaced by Joe Brown and the Tornados who cannot go wrong nowadays.

The Parnes palace really began to take shape with the arrival of young Mr. Hicks early in 1957. Hicks became Tommy Steele and soon became Britain's answer to the rage of rock Bill Haley. The hits began to pour out—"Rock with the Caveman", "Elevator Rock", "Singing the Blues", "Knee Deep In Blues" and "C'mon Let's Go" to name a few.

At the end of 1957 with Tommy doing so well, Larry tried his luck with discovery No. 2. A tall good-looking lad from Greenwich called Reg Smith. When I tell you his first hit was "Endless Sleep" you'll know I'm referring to Marty Wilde.

Hits

Discovered in a London coffee-bar, Marty was launched via the BBC-TV show "Six-Five Special" only three days after Parnes spotted him. Following two encouraging discs, Philips released "Endless Sleep" which reached the No. 4 spot in the charts.

Following this, Marty appeared regularly in ATV's "Oh Boy" pop show. Hits were pouring in—"Donna", "Sea of Love", "Teenager In Love" and "Bad Boy". In between these Marty became resident singer and compere of the follow-up show to "Oh Boy" called "Boy Meets Girls"—the boy

being Marty and the girls the lovely Vernons.

Shy

It was at this point that Marty took over from Tommy Steele—who was having a lean time with his discs—as Britain's top pop star. To cap it all Marty married Joyce Baker, one of the Vernons Girls.

During this time Parnes tried for a hat-trick with a shy young Liverpool (it didn't mean a thing in those days) lad called Ronald Wycherly, now known as Billy Fury.

Billy broke through while Marty's discs were slipping alarmingly, and had small hits with "Maybe Tomorrow", "Colette" and "A Thousand Stars", gradually building quite a following for himself.

Meanwhile the Parnes stable was gradually breaking up and Vince Eager and Duffy Power, who were recruited around the same time as

Wilde, departed to find fame elsewhere.

It is true to say that those (Vince Eager, Johnny Gentle, Nelson Keene and Dicky Pride) who have left the Parnes Organisation, haven't really hit the high spots since. The exception is Duffy Power who is gradually regaining lost ground with his R & B style. But even he isn't in the same category as the present Parnes artists.

Bigger

Larry's present brigade are established stars of records, T.V., radio and films with Marty and Tommy experienced in London stage musicals ("Bye Bye Birdie" and "Half A Sixpence" respectively).

Joe Brown and the Tornados have been added to the big three. Joe works for a certain period every year for Parnes and the Tornados, of course, back Billy Fury as well as being stars in their own right.

Lusted

Why have these popsters lasted while others have fallen? Hear the reasons from the man who put

RELEASED

<p>ELLA The spots 11672 DECCA</p>	<p>ON TOP OF SPAGHETTI Tom Glazer & The Do-Re-Mi Children's Chorus HLR 9742 LONDON</p>	<p>SHAKE A HAND Jackie Wilson & Linda Hopkins Q 72464 CORAL</p>	<p>BURL IVES I'm the boss 05890 Brunswick</p>	<p>DOROTHY PROVINE (Put another nickel in) Music! Music! Music! WB 101 WARNER BROS</p>
<p>LITTLE LATIN LUPE LU The Righteous Brothers HL 9743 LONDON</p>	<p>THE WONDERFUL WORLD OF THE BROTHERS GRIMM (from the film) Lawrence Welk Orch HLD 9741 LONDON</p>	<p>BAJA The Astronauts RCA 1349 RCA VICTOR</p>	<p>CONCERTO DISPERATO Nini Rosso DC 16667 durium</p>	

SOME NEW BIG POP HITS



FRANK IFIELD

Confessin'; Waltzing Matilda (Columbia DB 7062)

MUST be a hit, of course. Frank works over the oldie... "confessin' that I love you" — and, after a scene-setting introduction, works in an immediate yodelled note on the first "you". Really it's a return to the treatment of "I Remember You" and it could sell just as well. Just a touch of similarity in the arrangements, but not too noticeable. Yes, it's all got HIT written large over every note. It was obviously only a matter of time before he got round to "Waltzing Matilda". With choral backing in parts, Frank looks like being on a double-sided hit here.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE SUNSPOTS

Paella; Vancouver (Decca F 11672)

INTERESTING guitar-led number with a pleasing tune on this side, and a fair old backing that's reminiscent of the Shadows in places. But the sound is not, and the disc is original sounding with quite an atmosphere to it. We liked it a lot — but whether or not it makes the charts depends a lot on whether or not it catches on, naturally.

Flip is very reminiscent of other instrumentals that have been knocking about. Not too original but well-played.

THREE 🍷🍷🍷

LALO SCHIFREN

The Good Life; Broken Date (MGM 1203)

PRETTY little instrumental version of the vocal U.S. hit by Tony Bennett. It's a nice melody with some really fine piano work and a nice tempo and beat running all the way through. Gentle yet insistent it should do very well without making the charts.

Flip is another good number with a catchy tune and some more good piano work. A danceable number that should make this into a decent double-sided seller.

THREE 🍷🍷🍷

THE TREBLETONES

In Real Life; Dream Of A Lifetime (Oriole CB 1838)

ALMOST a subdued vocal effort on this good number with a fair old flavour. It has a good lyric with a fair old treatment from all concerned. One voice leads with a very busy backing working away. Not for the charts but should be a goodly seller.

More of a mournful flip—a number with a goodly lyric but not as good as the top side really.

THREE 🍷🍷🍷



ADAM FAITH

Walkin' Tall; Just Mention My Name (Parlophone R 5039)

FAST-ISH tempo ballad from Adam on the long-awaited release which doesn't disappoint in the least. It's a great little song with Adam on top of his vocal form. Good stuff that should make the charts in a big way. There's also a fair old backing supplied by Johnny Keating. But it would be nice to hear the John Barry strings again.

Flip is almost in the country vein, with Adam in a gentler mood than before. It's a fair old thing with a lot of appeal, and a Nashville styled piano. Good lyric.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

PETULA CLARK

Valentino; Imagination (Pye 15517)

FROM Romeo to Casanova to Valentino. And there's not many more for Pet to choose from. It's a tender ballad with that commercial quality that haunts most of her work. She sings well on the tuneful ballad which has a good change of lower chart success. Medium tempo, with good subtle use of a chorus—must be a minor hit.

The old standard is given a tender treatment by Pet on this number, very much unlike the last version of it by the Quotations some time ago. Lovely song, lovely voice and lovely treatment.

FOUR 🍷🍷🍷🍷

DARRELL McCALL

Hud; No Place To Hide (Philips BF 1259)

ONE of those sort efforts in the country vein with a story line dealing with the huge almost immortal hero who is pictured in a new highly advertised film. Rather a pseudo country effort with a femme chorus—we don't honestly think this will go great guns.

Another country styled thing on the flip, a weeper with more authenticity. But as no-one cares about authenticity this is a fair old bit of tear-jerking stuff.

THREE 🍷🍷🍷

THE ORIGINAL CHECKMATES

Union Pacific; The Spy (Decca F 11688)

GUITAR lead on the number, with a jerky style of backing and a fair old sound to it, with a good sax joining in later. Very good for chart chances, but maybe a little played out by now. Interesting sort of thing without being outstanding.

Faster beat on the flip, with some fair organ work and a femme chorus belting away well on the instrumental side once again. Deep throaty sound with a "bigger" noise this time.

THREE 🍷🍷🍷



TOMMY ROE

Kiss And Run; What Makes The Blues (HMV POP 1174)

FAST-ISH beat for Tommy on this Holly-inspired number with a multi-tracked effort that should make the charts without much effort for the popular boy just off his "Folk Singer" success. It's a catchy ballad without anything new but still a lot of commercial appeal. Lots of good backing work and a chorus working away gently.

"What Makes The Blues (Want To Pick On Me)" is a country-styled effort with chorus working overtime on the soft gentle number. Not a strong flip.

THREE 🍷🍷🍷

TOP 20 TIP

DOROTHY PROVINE

Music! Music! Music!; Body and Soul (Warner Brothers WB101)

YOU hardly need to describe this one. It's just typical blonde bombshell work—on a song which was a huge hit for Teresa Brewer. Tinkly piano works through the first chorus with Dotty Dot. Then standard traddish instrumental passage before she roars in for the last lap. Very strident vocal work. She's much softer, more emotional, for the beautiful "Body and Soul". We'd have hardly thought her capable of this sensitivity of style. Musically, this is much the better side.

THREE 🍷🍷🍷

THE ASTRONAUTS

Baja; Kuk (RCA Victor 1349)

AS the label informs us, the title is pronounced "Ba-Ha"; it's very much like the huge hit "Pipeline," with again an atmospheric flavour, and plenty of guitar plucking all over the place. Composed by Lee Hazelwood, it's well performed, but won't have the success of the Pipeline hit.

Vocal on the flip, a rock number with a gimmick and an insistent beat and a repetitive tune. Good beat stuff, with a better chance perhaps than the top side.

THREE 🍷🍷🍷

TONY BENNETT

The Good Life; Spring In Manhattan (CBS AAG 153)

THE great, great voice in excellent form. Here's a slow ballad, heaped high with charm and worthwhile lyrics. Listen to those lyrics... it's worth it. Tasteful piano at rear of Tony as he emotes with smoothness and technique. If there was any justice, this bloke'd be in the charts 52 weeks of the year. Every year. This one should sell better than usual, though. Flip features slightly square piano early on, then Tony on how spring in Manhattan starts after dark. Another quality song, quality performance, quality disc.

FOUR 🍷🍷🍷🍷



JOHN LEYTON

I'll Cut Your Tail Off; The Great Escape (HMV POP 1175)

ANOTHER Johnny Worth number for John and again it has that somewhat involved double-tracking recording technique. It's a light-hearted, frothy piece with some entertaining lyrics. One jurist doesn't rate it very highly but the others outvoted him. A sort of yip-yippy performance, if you get the gist. Hiccups parts here and there. John has a Servicemen choir to add to the atmosphere for the film theme of his recently-completed movie. March-along tempo, martial drums. But hardly in current chart idiom.

THREE 🍷🍷🍷

TOP 20 TIP

KEN THORNE

Theme from "The Legion's Last Patrol"; Kisses In The Night (HMV POP 1176)

MARCH-ALONG music by pianist Ken and featuring a trumpet solo by Ray Davies. This is cleverly arranged and played with total professionalism. It may not be a big seller but it will please a lot of folk who go for unusual orchestral presentations. Strong string section work and persistent drums. Full-blooded finale. More trumpet on the start of the flip—and it's good blowing, too.

FOUR 🍷🍷🍷🍷

KATHY KIRBY

Dance On; Playboy (Decca F 11682)

ANOTHER of the classy British gals: on a number which has a vocal added to the Shadows old hit. So... you've got a saleable melody line, a nicely-handled vocal and a chance for Kathy to do as well as she did with her "Big Man" single. Some good drumming behind her and a general sense of drive and urgency without anything being overdone. Should be a good one, sales-wise. Odd choral effects for the similarly-paced flip. Kathy hopes to tame her playboy mate. But it's a fairly routine sort of song and performance.

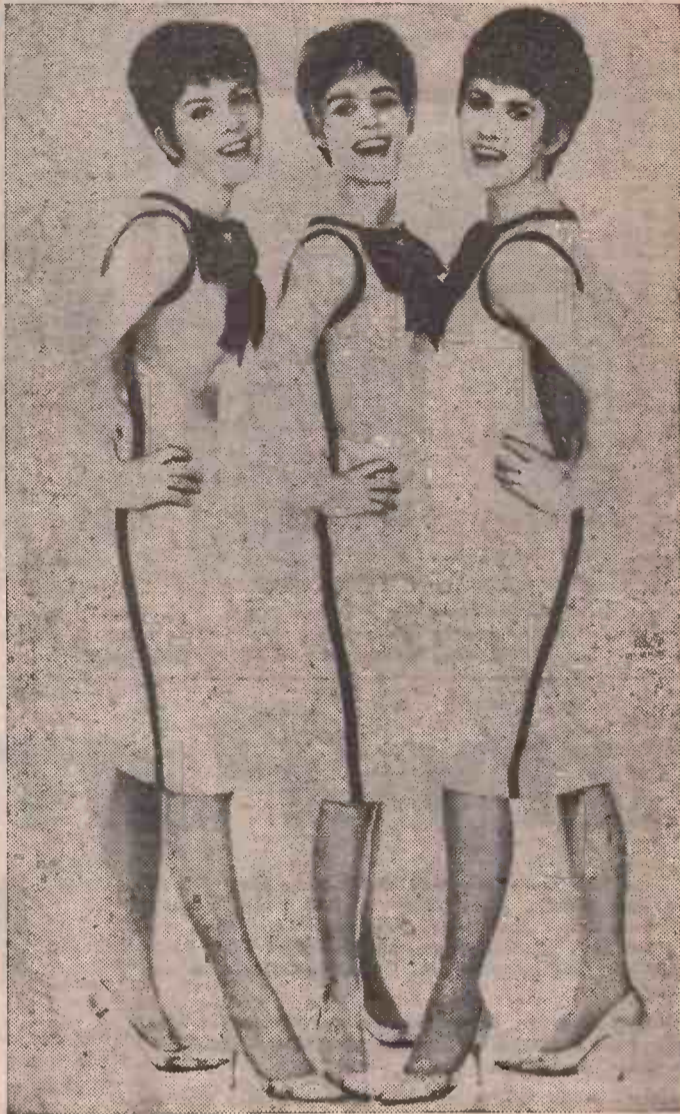
FOUR 🍷🍷🍷🍷

EDMUNDO ROS

Mediterranean; Maria's Her Name (Decca F 11633)

JANGLY piano stating the theme on a typically zestful hunk of L.A. from the maestro. It jogs along amiably enough to catch on with the fans. Sax section work is crisp and brass riff passages are efficient, too. Not quite as easy-to-remember as some of Edmundo's bigger ones but he has a steady and loyal following to keep him going. Vocal on the flip—once again proving that the Ros voice is one of the most distinctive in his line of business. Useful percussive effects add to the atmosphere.

THREE 🍷🍷🍷



THE VERNONS GIRLS

He's Never Come Back; Stay-At-Home (Decca F 11685)

SHUFFLE beat from the girls on their latest ditty. It's a fastish number with a definite commercial appeal to it. Good tune and some fair lyrics with a lot of appeal. It's well performed with a lot of gimmicks on the number. The girls sing very well and it could well make the charts.

Softer number on the flip, with one solo most of the way through the number. It's a good all-round number, with a lot of flip side appeal.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

GENE VINCENT

Rip It Up; High Blood Pressure (Capitol CL 15307)

THE Little Richard hit is given a frantic treatment via rockster Gene who gets a simple backing on the high commercial beat standard. He sings in a rather higher-pitch than on his other discs but it's still a somewhat commercial number. Could garner big sales with enough plugs.

The Huey 'Piano' Smith hit is given a good beatty flip on the flip. It's a repetitive number, gets the all-out treatment—but it's not up to the standard of the top side, commercially.

THREE 🍷🍷🍷

JANIE MARDEN

Make The Night A Little Longer; Walk Alone (Pye Piccadilly 35128)

IT'S been a long, long wait for Janie to get back on the disc scene. It's a bit of a roar-up, this performance, as Janie works through, at full throttle, a Goffin-King number which was on a Shirelles' L.P. She really sells the song, aided by useful choral effects and beat-backing. Chart chances? Dubious—but it certainly shows off a new-style Janie. A slow ballad for the flip—and more in her normal style. Just doesn't sound the same gal.

THREE 🍷🍷🍷

THE FOUR PENNIES

My Block; Dry Your Eyes (State-side SS 198)

SOFT backing work on this semi-bluesy number very much in the usual Chiffons-Crystals-Shirelles vein. It has a very appealing lyric about the girl who lives in a section of the town of which she is ashamed. And she tells her feller that she comes from a posher part. Poor kid. But this disc should do well as it's a pleasing well-performed effort with one girl leading, and the rest backing her on the medium tempo beater.

Flip is slightly beatier with a lot of piano work contained on it and no vocal which is rather a pity. But it's a pleasant enough thing all the same.

FOUR 🍷🍷🍷🍷

HOWIE CASEY AND THE SENIORS

The Boll Weevil; Bony Moronie (Fontana TF 403)

FROM one of the best R & B singers in the country comes a rockin' version of the oldie. It's a fair old number with a lot of appeal and a good solid beat backing. It could go down well, especially with this kind of stuff doing so well lately.

He takes the old Larry Williams million-seller on the flip, at a faster pace than the original. It's a great rock standard with a lot of appeal still. Sax blares and there's a pound-beat all the way through.

THREE 🍷🍷🍷

KEN JONES

Saffron; Chaka (Columbia DB 7063)

ORCHESTRAL thing from Ken, with a big sound penetrating through it. It's a reasonable tune taken at a medium tempo without too much commercial appeal. Sounds like a theme but on the whole we reckon it as steady seller. Good sound to it though.

Flip is gentler with a good quality about it. We think it should garner attention as well as the top side but we don't know. Merry sounds on this one too.

THREE 🍷🍷🍷

CRY BABY

Mal Ryder

F 11669 45 rpm



Louise CORDET

Around and around

F 11673 45 rpm

Peter JAY and The Jaywalkers

Poet and peasant

F 11659 45 rpm

Craig DOUGLAS

Danke schoen

F 11665 45 rpm



SKL 4525 M LK 4525
12" stereo or mono LP

DECCA



Johnny TILLOTSON

Out of my mind

HLA 9695 London 45 rpm

HELLO STRANGER

Barbara Lewis

HLK 9724 London Atlantic 45 rpm

Del SHANNON

Two kinds of teardrops

HLX 9710 London 45 rpm

Roy ORBISON

Falling

HLU 9727 London 45 rpm



M HAP 8068 London 12" mono LP

LONDON

LONDON
ATLANTIC



THE LAST LEAF

The Cascades

WB 98 45 rpm

The EVERLY BROTHERS

It's been nice

(From the film 'Just for fun')

c/w I'm afraid

WB 99 45 rpm

STING RAY

The Routers

WB 97 45 rpm

US KIDS HAVE GOTTA MAKE UP OUR MINDS

Sonny Parks

WB 100 45 rpm



WS 8125 M WM 8125 12" stereo or mono LP

WARNER BROS.



Welcome to our world

Jim REEVES

Remember his visit
with these wonderful albums

LPs

Gentleman Jim

SF 7541 M RD 7541

A touch of velvet

SF 7521 M RD 7521

The intimate Jim Reeves

SF 5079 M RD 27193

He'll have to go

M RD 27176

The country side of
Jim Reeves

SND 5100 M CDN 5100

RCA Camden only 19/4

EPs

Songs to warm the heart
Volumes 1, 2 & 3

M RCX 173, RCX 215 & RCX 216

Latest single

Welcome to my world

c/w Juanita

RCA 1342



RCA VICTOR RCA

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 SUKI YAKI*
1 (5) Kyu Sakamoto | 27 FIRST QUARREL
36 (2) Paul & Paula |
| 2 IT'S MY PARTY*
2 (7) Lesley Gore | 28 SURF CITY
50 (2) Jan & Dean |
| 3 YOU CAN'T SIT DOWN*
5 (8) Dovells | 29 ANOTHER SATURDAY NIGHT*
15 (9) Sam Cooke |
| 4 DA DOO RON RON*
4 (8) Crystals | 30 MEMPHIS
— (1) Lonnie Mack |
| 5 BLUE ON BLUE*
11 (4) Bobby Vinton | 31 TIE ME KANGAROO DOWN, SPORT*
— (1) Rolf Harris |
| 6 HELLO STRANGER*
10 (5) Barbara Lewis | 32 FALLING*
45 (2) Roy Orbison |
| 7 THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER*
8 (6) Nat Cole | 33 IF YOU NEED ME*
22 (6) S. Burke/W. Pickett |
| 8 I LOVE YOU BECAUSE*
3 (9) Al Martino | 34 THE LOVE OF MY MAN
26 (8) Theola Kilgore |
| 9 EASIER SAID THAN DONE
21 (3) Essex | 35 SHUT DOWN*
39 (4) Beach Boys |
| 10 ONE FINE DAY
20 (3) Chiffons | 36 SHAKE A HAND*
40 (2) Jackie Wilson & Linda Hopkins |
| 11 STILL*
7 (9) Bill Anderson | 37 PRIDE AND JOY
— (1) Marvin Gaye |
| 12 18 YELLOW ROSES*
13 (5) Bobby Darin | 38 POOR LITTLE RICH GIRL*
41 (2) Steve Lawrence |
| 13 TWO FACES HAVE I*
9 (10) Lou Christie | 39 PUSHOVER*
24 (8) Etta James |
| 14 BIRDLAND*
17 (5) Chubby Checker | 40 EVERY STEP OF THE WAY
42 (2) Johnny Mathis |
| 15 IF YOU WANNA BE HAPPY*
6 (11) Jimmy Soul | 41 SWINGIN' ON A STAR
— (1) Big Dee Irwin |
| 16 IF MY PILLOW COULD TALK*
19 (5) Connie Francis | 42 OLD SMOKEY LOCOMOTION*
44 (2) Little Eva |
| 17 SURFIN' U.S.A.*
12 (12) Beach Boys | 43 I WILL FOLLOW HIM*
18 (14) Little Peggy March |
| 18 STRING ALONG*
29 (3) Rick Nelson | 44 FOOLISH LITTLE GIRL*
35 (8) Shirelles |
| 19 PRISONER OF LOVE*
16 (7) James Brown | 45 I'M MOVIN' ON
46 (2) Matt Lucas |
| 20 COME AND GET THESE MEMORIES*
23 (7) Martha & Vandellas | 46 HOT PASTRAMI*
35 (9) Dartells |
| 21 SO MUCH IN LOVE
38 (2) Tymes | 47 EL WATUSI*
32 (8) Ray Barretto |
| 22 ON TOP OF SPAGHETTI*
33 (3) Tom Glazer | 48 YOUR OLD STANDBY
— (1) Mary Wells |
| 23 LOSING YOU*
14 (14) Brenda Lee | 49 TAKE THESE CHAINS FROM MY HEART*
31 (9) Ray Charles |
| 24 MY SUMMER LOVE*
30 (3) Ruby & Romantics | 50 STING RAY*
— (3) Routers |
| 25 THE GOOD LIFE*
28 (5) Tony Bennett | |
| 26 WILDWOOD DAYS
27 (5) Bobby Rydell | |

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

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- (2) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (4) ON THE STREET WHERE YOU LIVE, Vic Damone
- (1) WHO'S SORRY NOW, Connie Francis
- (7) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (9) THE ARMY GAME, TV Cast
- (8) STAIRWAY OF LOVE, Michael Holliday
- (3) TOM HARK, Elias and his Zig Zag Jive Flutes
- (6) WITCH DOCTOR, Don Lang
- (15) BIG MAN, Four Preps
- (13) BOOK OF LOVE, Mudlarks
- (5) WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW, Pat Boone
- (17) PURPLE PEOPLE EATER, Sheb Wooley
- (10) TWILIGHT TIME, Platters
- (20) I DIG YOU BABY, Marvin Rainwater
- (12) WEAR MY RING AROUND YOUR NECK, Elvis Presley
- (14) KEWPIE DOLL, Frankie Vaughan
- (11) GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN, Lonnie Donegan
- (—) RAVE ON, Buddy Holly
- (16) WITCH DOCTOR, David Seville
- (—) I MAY NEVER PASS THIS WAY AGAIN, Perry Como

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — "A Long Vacation" — Rick Nelson; "Isle of Capri" — Fats Domino; "Two Silhouettes"/"From Me To You" — Del Shannon; "Guilty" — Jim Reeves; "I Who Have Nothing" — Ben E. King; "Looking For Love" — Earl Sinks; "The Shaky Bird Parts 1 & 2" — The Rivingtons; "I Almost Lost My Mind" (the old Joe Hunter number) — Jerry Butler; "Goin' Surfin'" — Ben Colder; and "Small Town Gossip" — Cosmo.

New life for a dance craze tipped for the top — the Carioca. Some of the discs in 'Billboard's R & B' chart — "It's My Party", "I Will Follow Him", "Sukiyaki", "Surfin' U.S.A.", "Let's Go Steady Again", etc. Surprised "I Love You Because" isn't in . . . N.J.

New U.S. Releases include — "Scotch High" — The Chantays; "True Love" — Richard Chamberlain; "Hello Jim" — Paul Anka;

BRITAIN'S TOP LP's

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SUMMER HOLIDAY (2) Cliff Richard & The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- IT HAPPENED AT THE WORLD'S FAIR (4) Elvis Presley (RCA-Victor)
- WEST SIDE STORY (7) Sound Track (CBS)
- I'LL REMEMBER YOU (5) Frank Ifield (Columbia)
- BILLY (6) Billy Fury (Decca)
- SINATRA-BASIE (8) Frank Sinatra with Count Basie (Reprise)
- HATS OFF TO DEL SHANNON (9) Del Shannon (London)
- SHADOWS GREATEST HITS (—) The Shadows (Columbia)
- SOUTH PACIFIC (10) Sound Track (RCA-Victor)
- ALL ALONE AM I (13) Brenda Lee (Brunswick)
- ALL STAR FESTIVAL (11) Various Artistes (UNO)
- JOE BROWN—LIVE! (18) Joe Brown (Pye)
- LONELY AND BLUE (14) Roy Orbison (London)
- BUDDY HOLLY STORY Vol. 1 (17) Buddy Holly (Coral)
- EDDIE COCHRAN MEMORIAL ALBUM (19) Eddie Cochran (Liberty)
- OUT OF THE SHADOWS (12) The Shadows (Columbia)
- THE BLACK & WHITE MINSTREL SHOW (—) George Mitchell Minstrels (HMV)
- JUST FOR FUN (20) Sound Track (Decca)

BRITAIN'S TOP EP's

- FRANK IFIELD'S HITS (1) Frank Ifield (Columbia)
- HOLIDAY CARNIVAL (2) Cliff Richard (Columbia)
- JUST FOR FUN (5) Bobby Vee & The Crickets (Liberty)
- BILLY FURY & THE TORNADOS (7) Billy Fury & The Tornados (Decca)
- ON THE AIR (6) The Spotnicks (Oriole)
- KID GALAHAD (3) Elvis Presley (RCA-Victor)
- DANCE ON WITH THE SHADOWS (4) The Shadows (Columbia)
- HITS FROM THE FILM "SUMMER HOLIDAY" (10) Cliff Richard & The Shadows (Columbia)
- THE BOYS (11) The Shadows (Columbia)
- TELSTAR (8) The Tornados (Decca)
- FACTS OF LIFE FROM STEPTOE & SON (14) Wilfred Bramble & Harry H. Corbett (Pye)
- RAVE ON (18) Buddy Holly (Coral)
- OUT OF THE SHADOWS Vol. 1 (9) The Shadows (Columbia)
- DEL SHANNON No. 2 (15) Del Shannon (London)
- ONLY THE LONELY (19) Roy Orbison (London)
- I CAN'T STOP LOVING YOU (20) Ray Charles (HMV)
- BLACK & WHITE MINSTREL SHOW (12) The George Mitchell Minstrels (HMV)
- MORE SOUNDS FROM THE TORNADOS (—) The Tornados (Decca)
- MORE OF FRANK IFIELD'S HITS (—) Frank Ifield (Columbia)
- OUT OF THE SHADOWS Vol. 2. (—) The Shadows (Columbia)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

GERRY'S TOP AGAIN!

AND as everyone expected, Gerry with his Pacemakers are topping the charts with their second release to date. "I Like It", doesn't seem to have too much competition either: there are no immediate challengers for the top spot. But watch out for Freddie and The Dreamers, though.

Fast risers are Jim Reeves, currently touring here, and doing very well from all accounts. Kenny Ball's "Rondo", and the Everly Brothers whose "It's Been Nice" has now a chance of making the top twenty.

Newies include the former U.S. No. 1 "It's My Party", by young Lesley Gore — this one has sold a million in the States. The Crystals leap back into the charts with "Da Doo Ron Ron" which follows the success of their "He's A Rebel". Again in the R & B vein, it looks like being an even bigger success than their first hit here.

- | | |
|---|--|
| 1 I LIKE IT
2 (4) Gerry & The Pacemakers (Columbia) | 25 PIPELINE
19 (10) The Chantays (London) |
| 2 FROM ME TO YOU
1 (10) The Beatles (Parlophone) | 26 WELCOME TO MY WORLD
41 (2) Jim Reeves (RCA-Victor) |
| 3 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
7 (7) Freddie & The Dreamers (Columbia) | 27 JUST LIKE ME
26 (4) The Hollies (Parlophone) |
| 4 DO YOU WANT TO KNOW A SECRET?
3 (8) Billy J. Kramer & The Dakotas (Parlophone) | 28 SHY GIRL
30 (3) Mark Wynter (Pye) |
| 5 WHEN WILL YOU SAY I LOVE YOU?
4 (6) Billy Fury (Decca) | 29 HE'S SO FINE
23 (11) The Chiffons (Stateside) |
| 6 TAKE THESE CHAINS FROM MY HEART
8 (6) Ray Charles (HMV) | 30 CASABLANCA
28 (9) Kenny Ball (Pye) |
| 7 SCARLETT O'HARA
5 (9) Jet Harris & Tony Meehan (Decca) | 31 LITTLE BAND OF GOLD
29 (8) James Gilreath (Pye) |
| 8 DECK OF CARDS
9 (10) Wink Martindale (London) | 32 MY WAY
31 (9) Eddie Cochran (Liberty) |
| 9 ATLANTIS
12 (3) The Shadows (Columbia) | 33 IT'S BEEN NICE
40 (2) The Everly Brothers (Warner Bros.) |
| 10 LUCKY LIPS
6 (7) Cliff Richard (Columbia) | 34 IT'S MY PARTY
— (1) Lesley Gore (Mercury) |
| 11 IN DREAMS
10 (17) Roy Orbison (London) | 35 RONDO
45 (2) Kenny Ball (Pye) |
| 12 FALLING
17 (4) Roy Orbison (London) | 36 INDIAN LOVE CALL
46 (2) Karl Denver (Decca) |
| 13 BO DIDDLEY
16 (3) Buddy Holly (Coral) | 37 DA DOO RON RON
— (1) The Crystals (London) |
| 14 CAN'T GET USED TO LOSING YOU
14 (14) Andy Williams (CBS) | 38 SAY I WON'T BE THERE
33 (13) The Springfields (Philips) |
| 15 TWO KINDS OF TEARDROPS
13 (9) Del Shannon (London) | 39 LONELY BOY, LONELY GUITAR
35 (3) Duane Eddy (RCA-Victor) |
| 16 FORGET HIM
18 (5) Bobby Rydell (Cameo-Parkway) | 40 BROWN EYED HANDSOME MAN
32 (15) Buddy Holly (Coral) |
| 17 YOUNG LOVERS
11 (9) Paul and Paula (Philips) | 41 SUMMER HOLIDAY
34 (18) Cliff Richard (Columbia) |
| 18 NOBODY'S DARLIN' BUT MINE
15 (11) Frank Ifield (Columbia) | 42 BOBBY TOMORROW
— (1) Bobby Vee (Liberty) |
| 19 HOW DO YOU DO IT?
20 (15) Gerry & The Pacemakers (Columbia) | 43 DON'T TRY TO CHANGE ME
37 (3) The Crickets (Liberty) |
| 20 HARVEST OF LOVE
24 (6) Benny Hill (Pye) | 44 YOU CAN NEVER STOP ME LOVING YOU
— (1) Kenny Lynch (HMV) |
| 21 FROM A JACK TO A KING
22 (19) Ned Miller (London) | 45 FOOT TAPPER
36 (16) The Shadows (Columbia) |
| 22 THE ICE CREAM MAN
25 (3) The Tornados (Decca) | 46 IT'S TOO LATE NOW
— (1) The Swinging Blue Jeans (HMV) |
| 23 ANOTHER SATURDAY NIGHT
27 (6) Sam Cooke (RCA-Victor) | 47 HEY MAMA
— (1) Frankie Vaughan (Philips) |
| 24 LOSING YOU
21 (13) Brenda Lee (Brunswick) | 48 LET'S GO STEADY AGAIN
43 (2) Neil Sedaka (RCA-Victor) |
| | 49 SWING THAT HAMMER
— (1) Mike Cotton (Columbia) |
| | 50 FOOLISH LITTLE GIRL
38 (5) The Shirelles (Stateside) |

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

3 GREAT SINGLES

THE
**GRAVY
WALTZ**

VOCAL

**MILLICENT
MARTIN**

Parlophone R5033

INSTRUMENTAL

**STEVE
ALLEN**

London HLD 9723

SMILE

BY

**Sammy Davis
Jnr.**

ON REPRISE R20187



Elvis—By A Young Starlet

SANDRA GILES was a High School girl. A student with hopes of becoming an actress. And, like nine out of ten American teens, she dug Elvis Presley, collecting every disc he made — and queuing up to see every film he released.

Then, right out of the blue, this Presley fanatic got the chance of a life-time. A part in an Elvis movie. More than just a part—a touch of the romantic clincher with the star.

A girl, then, in about ten million. Which makes her remarks on Elvis pretty interesting. Sandra, who is featured in M-G-M's "It Happened at World's Fair", writes from America:—

"When they told me about the film, I think I suffered from immediate shock. I mean, I didn't think this sort of thing could possibly happen to me. I pinched myself and found I wasn't dreaming. That contract right there was for real.

"Then I just went sorta numb all over for a while.

"You see, like most of the other girls, I'd followed everything he did. Sort of soaked up all the stories about him. In the end, I'd read and heard so much about him that he was a myth, almost.

"Sometimes, I'd think there was some doubt about whether he actually existed. You know, you wonder if there really IS an Elvis Presley.

SCARED

"My chance to work with him came at the right time, all right. If it had happened a couple years back, when I was a teenager, I know I'd have just fainted away. Specially in those days when he was just starting on his singing and acting career and it seemed that nobody in high school ever talked about anybody else.

"But suddenly there he was on the set. Ready to work with me. I love his records and his films. But

by
Langley Johnson

I guess I was scared a little as to how he would be to work with.

"And I want to say right now that he's different from any other actor I've met since beginning my career.

"You just don't see Elvis at parties or premieres, or even in the restaurants and clubs where the normal run of Hollywood folk congregate. This isn't a publicity line about him, it's true. He just doesn't go out, even in the heart of a place like Hollywood where there are so many stars, otherwise he'd be mobbed.

WAVED

"Until I met Elvis on the movie set, I had only seen him once before in my life. I remember that incident well—I was walking along Hollywood Boulevard when Elvis and some of his buddies drove by.

"Well, the boys honked the horn and whistled but Elvis seemed more restrained. He did smile and wave.

It took a moment for it to sink in that it really was HIM, then I waved back and they drove on.

"Don't misunderstand me. They weren't being smart or trying to pick me up or anything like that. I think it was meant as a compliment . . . certainly I accepted it that way.

"I never mentioned it to Elvis when we got together for the film. He was polite and considerate right from the first meeting. I was standing, waiting to do a scene, and Elvis brought me a chair. He was having a soft drink, so he gave me one as well.

"He couldn't possibly have been nicer.

"Now everybody asks me if Elvis asked me for a date. Well, no—he didn't. I honestly don't believe he is the type who would try to take advantage of a situation in which a girl might feel obligated because she was working in his picture. He's not that kind of guy at all.

"Will I be working with Elvis again? There's nothing fixed, but it would be wonderful if that did happen.

"He certainly lived up to all the ideals I carried about him when I was just a starry-eyed young girl at High School, buying all his records and saving all his photographs."

Two-For-One From Philips

PHILIPS release another of those two-for-the-price-of-one albums next week. . . . It's "The Shirley Bassey Spectacular."

Kenny's View Of The Classics

KENNY BALL EXPLAINS HIS EXCURSION INTO THE CLASSICS—AND HIS OPINION OF THEM



WHEN a trad leader starts mucking about with the classics, as did Kenny Ball with his latest hit "Rondo", he can expect a whole load of criticism. Kenny certainly did. But, instead, he got comment—favourable comment—instead of criticism.

And he defends his own incursion into the classical field as follows:

"It all started simply because I like the tune. I'm a musician and I'm devoted to music. But I don't treat it as a God. I don't suddenly feel that because 'Rondo' comes from Mozart's 'Rondo A La Turk' that it has to have all that much more respect.

"Music is there for someone, or two people, or a group to play. What matters is whether you play it within your own boundaries of good taste. It may not be somebody else's idea of good taste, but I'm satisfied that I played it as well as I can. I played it in tune, I think—and the main difference might be simply that if a classical musician played it it might not swing as much!

"I first heard it on a Red Ingle record—he called it "Turkey Trot". That was the first hotted-up version. Then I understood Bob Wallis was including it in his programme, though I've never heard it and I don't know what he called it.

"But I called Bob, who's a mate of mine, before I made our record. He said he was at the London Palladium to the end of the year and wasn't playing it there—so he

by
PETER JONES

gave me the O.K. to go ahead and record it.

"What else can you say to the people who ask why you should muck about with the classics than 'Why on earth not?' I'd much rather delve into the classics than record a bad tune, written just for the sake of a disc single.

Sincerity

"There's a lot of this going on. Take some recent singles, like 'Melancholy Me' and 'Like I Do'. Mike Cotton recorded the 'Cobbler's Song' from Gilbert and Sullivan. The public are the ones who matter in the end and I'm sure they can discriminate between the discs done sincerely and those done without sincerity.

"I must say this, though. We were up in Manchester on a date. A classical pianist, with the Birmingham Symphony Orchestra, came in to see our concert and I met him afterwards. I asked him what he thought of our Mozart piece.

"And he said he thought it 'absolutely enchanting' and 'such fun'. He didn't have any of those inhibitions which make people put different forms of music into water-tight compartments.

"I'm not saying I'd make a habit of this sort of thing. But I'm a trumpet player and I thought this would be a good tune to play. All I did was stick to my own standards of taste. People can criticise. But, as a musician, I wouldn't criticise others—why should I? I'm in no position to do so."

Kenny had to cut various parts out of the "Rondo", otherwise it

would have been too long for a single. "A case of re-arranging the 'Rondo'," he said. "But that couldn't be helped."

Credit

Disc credit is duly given to Mozart, anyway. It points out that it was based on his "Ronda A La Turk", though arranged by K. Ball.

This summer, Kenny isn't going in for any season show. He's certainly fixed to visit Holland for his own TV Spectacular for two days—this is part of Pye Records' new distribution service throughout Holland.

He said: "Unfortunately, I just daren't tell you about the other things which are being fixed up. We'll be doing TV shows here and taking on recording sessions—but there's something in the air which really is big news.

"All I'd better say right now is that it is something which every bandleader strives for. They all would include it in their list of top ambitions.

"And it looks as if it is fixed for us, now. Don't try guessing—you'd never make it. But I'll let you know just as soon as the final details click into place."

And Kenny went off for an out-of-town job whistling one of his favourite tunes. A tune called "Rondo".

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