



HEAR  
**ANDY  
CAVELL**  
ON  
**PE** 7N 15539

*NEW*  
**RECORD  
MIRROR** 6d

HEAR  
**ANDY**  
ON  
**PE** 7N 15539

116 SHAFTESBURY AVENUE, LONDON, W.1.

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WEEK ENDING JULY 13, 1963

EVERY THURSDAY

# TOP TEN — WHO'S WHO



**2** FRANK IFIELD, after a rapid couple of leaps, is held in second position, but only just. It looks like Frank will return to the top spot next week. Our picture shows him relaxing in the Spanish sunshine recently. (NRM Picture by DEZO HOFFMAN.)



**3** Down a place for the SHADOWS this week, who were also denied the top rung by Gerry's disc. However, there's nothing to stop them climbing back again with their lively "Atlantis".



**8** Another triumphant team from the North are FREDDIE and the DREAMERS. Their first-class contribution to the charts, "If You Gotta Make A Fool Of Somebody", slips four places but continues as a strong seller.



**4** BUDDY HOLLY zooms to the heights with his rocking version of "Bo Diddley". Incidentally, NORMAN PETTY, Buddy's friend and business associate replies to letters from two NRM readers who asked if Buddy's recent discs were a "hoax". (Page 2.)



**1** GERRY and the PACE-MAKERS still hold the top slot with "I Like It", their second number one in a row, and deservedly so.



**10** And it's welcome back to old friend ELVIS in the Top 10 as his "Devil In Disguise" makes it in its second week. After a pretty shaky deal with his last disc outing it looks like El has found the magic formula again. Watch it climb!



**9** A No. 1 disc in America as her debut no doubt made Miss LESLEY GORE a very happy lass. Now it looks like she could repeat the dose with "It's My Party", in the British charts.



**5** RAY CHARLES, up a place with "Take These Chains", but there are some other strong ones coming up so he may not get much further with this one.



**6** JIM REEVES, that deep-voiced singer of good songs continues his upward journey as "Welcome To My World" takes a three-place jump.



**7** That all-time sleeper hit, "Deck Of Cards", continues to defy all predictions by continuing its upward climb. And this week WINK MARTINDALE has an EP of the same title in the charts.

# NEW RECORD MIRROR

EVERY THURSDAY

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# BUDDY—NORMAN PETTY WRITES...

## AND A NEW DISC IS ON THE WAY

YOUR July 6th paper . . . page two . . . articles from two readers. It is most surprising to think how difficult it is for some people to accept the truth of any situation. Make something complicated . . . tell small stories . . . then it is easy to sell . . . but it is very difficult indeed to think that some of your readers still doubt the authenticity of the voice of BUDDY HOLLY. True . . . there have been many who have tried to sound like BUDDY . . . but sound alone is not enough . . . regardless of what your readers might think.



usable tapes and these will not be released until they are up to the standards we know were possible with the ability of BUDDY HOLLY.

We did not arrange any of the release dates of "the flops" . . . or any other releases there. The very early tapes did not go through us, but were sent directly from Decca here to your country. You and your readers should rest assured that much has been written among all parties concerned with these tapes and all can be authenticated. However . . . this seems pointless at this stage. The simple truth . . . all tapes that have been released are of BUDDY HOLLY. Few remain

. . . to be released only when completed.

As a matter of fact . . . Decca Records here and in England have had the recording of "WISHING", by BUDDY HOLLY, since the first of the year. It is a great record in my opinion, and you will be able to hear it when the GREAT POWERS THAT BE decide to release it.

It was my rare pleasure to be the recording engineer . . . the musician . . . a co-writer of many songs . . . the manager . . . a friend associated with BUDDY HOLLY. — Best, NORMAN PETTY.



THE ALLISONS have disbanded and quit the entertainment field, but reader GERALDINE EDGE wants them back. (See 'ALLISONS PLEA').

### LAY OFF

WHAT were those immortal words spoken by Tommy Roe on his recent visit to Britain? Wasn't it something like "I'm laying off the Holly kick. My new style will be based on one similar to 'The Folk Singer'?" Well, if his new record "Kiss 'n' Run" isn't a carbon copy of Buddy's "It Doesn't Matter Anymore", and of Buddy's style, then I'm Bony Moronie.

I always thought that American singers were different from their English cousins in the fact that they were original. Tommy is becoming as bad, in his own way, as Messrs. Wynter and Douglas (to mention but two) who, as soon as their English songs fail, revert to American cover jobs to capture chart success.

Come on Tommy, I saw you in Birmingham and you are capable of much better discs than your latest. If you can't write decent songs for yourself, then get someone like Orbison, Pitney or Loudermilk to do it for you. Lay off Buddy's approach, though. He's getting on just fine without singers like you advertising his style. — (MR.) TONI CLOVIS, 67 Digby Drive, Marston Green, Birmingham.

### BEST JERRY

IT is a pity that the SUN single "The Return Of Jerry Lee/Lewis Boogie" was never released here, because in my view "Lewis Boogie" is one of the best recordings he ever made. Jerry really belts this one out, and thumping the piano unmercifully, generates excitement with more explosive force than on any other of his singles.

"The Return of Jerry Lee" takes the scene of an imaginary interview Jerry has with a reporter at Memphis Airport after returning from his first unfortunate British trip. Fragments of some of his past hits are used for his answers, but due to certain references on this side, it is highly unlikely that it will ever be issued here.

Still, let's hope that London might see fit to issue "Lewis Boogie" sometime in the future. — TONY GRINHAM, 218 Fulbourne Road, Walthamstow, London, E.17.

### DUANE

AS a Duane Eddy fan, I found your discography in last week's N.R.M. very interesting.

There are, however, one or two of his releases that weren't mentioned and for the benefit of any readers that may be interested here they are. His last release on Jamie was "Runaway Pony" with "Just Because" as the flipside. (This latter title is not the same recording as on the "Especially For You" L.P.) He made a single with Miriam Johnson, his wife, called "Lonesome Road", and the American flipside of "Drivin' Home" was not "My Blue Heaven", but "Tammy" which is included on his "Girls Girls Girls" L.P. Also, "Why Must I Die?", "Paper Moon" and "The Battle" (not the same number as on "The Twang's The Thang" L.P.) have been recorded by him but not released here. — P. COFFIN, 1, Truro Avenue, Wheatley Park, Doncaster.

**readers' letter bag**

### COMPARISONS

HAVING been an Eddie Cochran fan for many years now, I think that as a rocker he was unbeatable and still is.

How Jim Gains can compare a relatively unknown boy with him is beyond me. Trying to compare Valens with Eddie is like comparing Daryl Quist with Elvis Presley.

Ridiculous, isn't it? — STEPHEN FOSTER, 51 Evelyn Court, Arhurst Road, Hackney, E.8.

### ALLISONS PLEA

AS a keen fan of The Allison Sisters for the past two years, I was very concerned about what I read about them giving up their career, in a music publication. I would like to send a petition to the boys with the hope that they will reconsider their decision and try again, and if anyone is interested in saving this fabulous singing duo, will they please send me their name and address as soon as possible. — GERALDINE EDGE, 7 Selborne Road, Leek, Staffs.

### ALL FOR AL

FIRST let me explain that I have seen the film, "The Jolson Story" 58 times so far and that I am now heading for the 100. I have got all sorts of cuttings on Al and many records. Until recently I had never heard of any other person so keen on Jolson as I am. Then a Mr. Robin Barker, of Baldock, Herts, wrote to me and believe me he is as keen as I am. Between us we are hoping to open up an Al Jolson Memorial Society and so obtain, in exchange, other records, clippings, etc., on Jolson.

The point is, we don't really know how to start this thing and I was wondering if you could put something in one of your editions to this effect. — CHARLES E. WHEELER, 65 Liverpool Road, Reading, Berks.

The term "feel" must be brought forward . . . that is exactly what could not be copied . . . since BUDDY HOLLY did have his own feel and his true record friends can spot the copies and the "real" thing. Your readers have not been fully informed concerning the background of "all of those tapes" you are now hearing about. The tapes have not just been found as some trade papers would have you believe . . . they have been around all the time . . . we knew about them . . . so did the record companies. Legal difficulties . . . not necessarily the problems of yours truly . . . but of all concerned, prevent the public from knowing the full story behind the tapes. You can rest assured that a company with the reputation of Decca would not be a part of "a hoax" . . . at any cost. They could care less for the money involved at this point. As stated before . . . Decca has known of these tapes for some time. The press has known of them. Now it seems a good time to try to sell more papers . . . thus all of a sudden tapes are found. It makes this reader very angry to be blamed for vague stories about the tapes. It is my obligation and trust to dress up to the best of my ability . . . all tapes concerning BUDDY HOLLY and this trust will not be "sold" to perpetration. In fact . . . we do not hold but a very few

### BAND WAGON?

HOW much longer are we going to have to read remarks condemning the appearance of the more recent Liverpool groups who have supposedly "jumped on the bandwagon"? Perhaps the writers of these remarks don't realise that when a group is offered a recording contract, it is hardly likely to refuse it. Also, when a recording is made, it is usually for release.

I hope this satisfies the R & B fans who appear to have a grudge against anyone recording in an R and B style other than the original exponents. — BRIAN J. WEST, 4 The Grange, Shirley, Croydon, Surrey.

### BO'S CORRECTIONS

I WAS very interested to read the letter concerning Bo Diddley in last week's paper. Unfortunately he made a number of mistakes concerning the artists that back Bo on sessions, Little Walter has never played harmonica for Bo; it is in fact Lester Davenport, and the best examples of his playing are on "I'm a Man", "Pretty Thing" and "Bring it to Jerome". (As a matter of interest the harmonica player on the Muddy Water's E.P. is credited as Little Walter, but in fact it is Little Junior Wells.)

The pianist that Bo employed is the same person who backs the great Chuck Berry, also Buddy Guy, Otis Rush etc., and he is Lafayette Leake, and he is also the "Bluesy" organist on Chess records.

Finally I believe that Frank Kirland (not Kirkland) left Bo late in '58, but I am not sure on this point, as Bo is not certain of his drummer. He was once asked "Bo, who's your drummer?" to which he replied "What drummer? I don't know no drummer!" Jerome Green is still with Bo. — MIKE BOCOCK, 54 Longfield Road, Bolton, Lancs.

### BACK NUMBERS

Due to the overwhelming demand following our recent opening of a back numbers department we regret to inform our readers that supplies have now been exhausted of all issues prior to 1963.

However there are still available a few copies of issues available during this current year. But speedy enquiry is advised as stocks are low.

We also apologise for any delay in fulfilling your outstanding orders but the response was far in excess of our expectations and all orders are being dealt with as speedily as possible.

Price for 1963 editions is 7½d per copy, including postage. Special rates for bulk orders sent on request, i.e. orders in excess of 12 copies.

### BING BOOM

SINCE the publication of my serialised article on Bing Crosby recently in the N.R.M. many readers and friends have written to me expressing their appreciation, and I would like to thank everybody for their letters.

From recent correspondence direct from "The King" himself he states that he is making plans for the release of a number of albums, these to be made up of new recordings and others to be drawn from "scores" of recordings made specially for his C.B.S. radio shows between 1953-1962.

From the latter category Bing fans obviously hope to get on commercial discs the master's renderings of "My Funny Valentine", "Magic Moments", "Scarlet Ribbons", "It's A Most Unusual Day", "Love And Marriage", "All The Way", "Once In A While", "Unsuspecting Heart", and many others, plus some of his fine duets with Rosemary Clooney of "We Just Couldn't Say Good-bye", "You'd Be So Nice To Come Home To", "Something To Remember You By" and "Ain't We Got Fun", among others.

Bing's album repertoire will be further enlarged, already to date more than 1,100 L.P. tracks have been allocated to his recordings.

I note also that his colossal disc sales have been considerably added to of late in the sales of more than one million copies of the "All Star Festival" L.P. on which Bing and Louis Armstrong duet with "Lazy River". — LESLIE GAYLOR, 114 Medina Avenue, Newport, I.O.W.

## NEW RECORD MIRROR

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FRANK IFIELD is interviewed by NRM correspondent Sue Horwood. (NRM Picture by DEZO HOFFMAN.)

# FRANKLY SPEAKING

## FRANK IFIELD GIVES THE ANSWERS TO SOME

## INTERESTING QUESTIONS

INTERVIEWED BY  
**SUE HORWOOD**

**WHAT DO YOU THINK OF THE MODERN GENERATION?**

I hope that I'm considered one of them! But you can't really generalise . . . I've met some very nice kids, and I've met some not so nice! And the same goes for the fans . . . you get all sorts.

**DO YOU WANT TO GO BACK TO AUSTRALIA FOR GOOD?**

Yes, I want to go back, but not for good. I'm going over there for a short tour when I finish this run at the Palladium.

**DO YOU WANT TO GET MARRIED?**

Of course I do. I have yet to meet a man who doesn't. When the right girl comes along, I'll ask her to marry me . . . she just hasn't come along yet.

**WHAT SORT OF MUSIC DO YOU LIKE?**

Country-and-Western is my favourite type of music . . . I think Jim Reeves is great, and I love his voice. I like some classical music, but not the heavy stuff . . . it's just beyond me! I'm easy to please where pop-music is concerned, as I'm very pop-minded, and enjoy nearly all of it. I love this 'Liverpudlian' trend—the Beatles are terrific! My favourite singers are mainly Dinah Washington, Sarah Vaughan, Peggy Lee, Brenda Lee, Ella Fitzgerald, Ray Charles, that class of singers generally. I don't really like Frank Sinatra, though he's one of the best actors today.

**WHAT ARE YOUR FAVOURITE HOBBIES?**

Painting in oils, sketching and drawing mainly. I count my career as a hobby too. I play the guitar, of course, and the uke. I like tennis and motor racing among sporting hobbies. I also collect long playing records, and have about 500 altogether. They are a very varied selection. I only collect the singles of a few singers.

**DO YOU LIKE MEETING PEOPLE?**

This is really my biggest hobby, if it could be classed as such. I love meeting people and making them feel at ease. Preferably I like to meet them individually, and try to understand the way they tick.

**WHAT PLANS DO YOU HAVE FOR FUTURE RECORDS?**

A long player is on the way somewhere, but I haven't any singles cut at present.

**WHAT DO YOU THINK OF THE BRITISH PUBLIC AS AUDIENCES?**

Great. I have found that they are much more responsive and ready to be entertained than the Australians . . . I think it's partly due to the English weather! Seriously, in Australia we have our sunshine, the beaches, swimming and lots of outdoor activities, but over here the public are far more theatre-minded. The audiences are wonderful.

**WHAT IS YOUR FAVOURITE FOOD?**

I love fruit, and Chinese food. I loathe curry, partly because during national service, when the meat went bad, they curried it to try and disguise the awful taste!

**WHAT DO YOU THINK MAKES GIRLS SCREAM AT THEIR IDOLS?**

I accept screams that I get for myself, but generally I believe they are a form of self-expression. The girls build themselves up excitedly long before they see the show, and then when their idol finally does appear, they just have to let their emotions go . . . and they scream!

**WHAT WOULD YOU DO IF YOUR CAREER FOLDED UP?**

I dunno! I'm pretty useless at everything . . . one of these all-round below-average-at-everything types!

**HOW LONG HAVE YOU BEEN IN ENGLAND?**

Just about three years . . . but only in the last year have I met with any real successes . . . my first vague hit was "Lucky Devil", and do you know, that although most people remember the song, they've forgotten who sang it!!

But with "CONFESSIN'" riding high in the British charts after only three weeks, we can safely say that everybody will be sure to remember who sang this song!

# Great Unknowns No.9 - Jimmy Reed

**JIMMY REED**, one of the greats in the field of rhythm and blues, has a new record out this week despite the fact that he is still virtually unknown in this country. The title: "Shame, Shame, Shame", a bouncy up-tempo blues item, recently in the American top fifty. And the issue of this record over here should at last put Jimmy Reed on the map and into the top fifty in this country. The flip, "Let's Get Together", is taken from Jimmy's latest long-player "Just Jimmy Reed", and makes the record a good double-sided buy.

Born 37 years ago in Leland Mississippi, one of ten children, Jimmy started picking out tunes on a guitar at the age of seven. Owing to the size of the family, he was only able to have three years schooling, and at fifteen he left home to better his condition in the industrial North.

While working in Gary, Indiana in 1948, Jimmy made up his mind to become a professional musician, and for the next two years he devoted all his spare time, including lunch-hours on the job, towards this end. After playing in and

around Chicago for three years, he was signed up by the newly-formed "Veejay" label in 1953.

**Unique**

By this time his own unique style had fully crystallised, and it has remained virtually the same since then. Singing, playing guitar and harmonica, backed by another guitar and drums, Jimmy Reed burst into the American charts in 1956 with the all-time R & B classic, "You Got Me Dizzy". This record, which Larry Williams later turned

into "Dizzy Miss Lizzy", proved to be the first of a long line of hits for Jimmy, a line which is virtually unbroken to this day.

Jimmy Reed has been described as the only artist to successfully bridge the gap between rhythm 'n' blues and pop music, although I personally feel Slim Harpo, who reached the top thirty in America with "Rainin' In My Heart", also qualifies. However, for sheer consistency, both in material and sales, Jimmy takes some beating. After the initial success of "You Got Me Dizzy", many hits followed, namely "You Don't Have To Go", "Ain't That Lovin' You Baby", "Honest I Do", "Going To New York", "Take Out Some Insurance", "Found Love", "Hush-Hush", "Big Boss Man", and most probably Jimmy's greatest hit, "Baby What You Want Me To Do". Many R & B fans will be amazed to find out that no less than four of these hits

were actually issued in this country about three years ago on the now defunct Top Rank label. Jimmy's only other release over here is, of course, the knockout "Jimmy Reed At Carnegie Hall" LP, a "must" for R & B record collectors. (A list of Jimmy Reed's American LPs is given at the end of this feature.)

The current line-up of the Jimmy Reed group is as follows: Bass: Phillip Upchurch, Guitars: Jimmy Reed, Lefty Bates, Jimmy Reed, Jr., Drums: Al Duncan. Jimmy Reed, Jr., is now thirteen years old and he has been playing with the group for the past four years.

**AN NRM SPECIAL REPORT**

And I musn't forget "Mama" Reed, Jimmy's wife, who sits in at every session at his shoulder, giving ideas and encouragement at the actual moment he is performing. At times when the rhythm proves irresistible she is moved to join in the singing, and her harmony lines can be heard on any number of Jimmy's more successful tunes. They are truly an outstanding musical family.

Jimmy's wide appeal is readily understandable, for his music is a fascinating combination of city and country style blues, due to his early life in the "delta" country, and his two decades as a city dweller. Although his music is encased in the body of the sleek, sophisticated urban blues style, it has as its background the surgingly powerful approach of his Leland upbringing. His unique style, which many artists have attempted to copy unsuccessfully, has established Jimmy Reed as one of the biggest names in both rhythm and blues circles, and in the highly commercial world of pop music.

Frank London Brown, author of "Trubull Park" wrote, "Jimmy Reed is blues, blues, blues. He thinks nothing but blues, and he plays nothing but blues. Now you might not go for blues but when you hear Jimmy Reed, you'd better

**JIMMY REED**, successful in both R&B and pop fields in America, could break through here with his latest.

- be careful not to pat your foot, because like the old heads used to say . . . 'If you grin, you in'—cause this stud is for real."
- And with the release of "Shame, Shame, Shame" it should not be long before everybody in this country is tapping their feet and clapping their hands to the one and only Jimmy Reed.
- Complete list of Jimmy Reed's American LPs.
- Veejay LP 1004 I'm Jimmy Reed.
- Veejay LP 1008 Rockin' With Reed.
- Veejay LP 1022, Found Love.
- Veejay LP 1025, Now Appearing.
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- Veejay LP 1039, The Best of Jimmy Reed.
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# WHAT ELSE IS LEFT FOR RAY?

## Has The Genius Any More Fields To Conquer?

AS the latest Ray Charles hit, "Take These Chains From My Heart," starts to slide gracefully down the charts, and as the memory of the first, superbly successful Ray Charles tour of Britain slips slowly into the backs of our minds, the big question starts looming: What's next for Ray?

Has the highly publicised "genius" reached the end of the show business road he's been hitting so hard? A few years ago, his price for a night's work rapidly increased tenfold (from about £100 to over £1,000). Sooner or later the old law—what goes up must come down—will exert its bitter influence.

Whither now Ray Charles? David Griffiths poses the question and traces the singer's career, in the accompanying informative and interesting article.

Certainly it is hard to imagine Ray Charles moving on to conquer fresh fields. For one thing, he's already achieved just about everything his talent and luck are likely to bring him. For another thing—well, he's blind, he's black and he has a narcotics problem. With those handicaps, he simply can't follow such previous pop idols as Crosby, Sinatra and Presley into the lucrative "personality" world of movies and TV shows.

Which is sad. But then, without those disadvantages Ray would probably never have reached the advantageous position he's in today.

### INFLUENCE

His is a fantastic success story, and one that is seldom fully appreciated by his British fans. So let's take a brief look back at the Ray Charles story so far:—

Born and raised by poor parents in the soul-scarring deep South of Georgia and Florida. Blind at six. Educated at a blind school, where he learnt music through reading it in Braille. Father died when Ray was 15, leaving him the choice of begging or trying to make it as a musician. Ray made it—just—and served his apprenticeship in rhythm and blues and hillbilly bands. First addicted to heroin at 16. (Once, when arrested, he told a policeman: "The daily grind gets to be too much. A fellow who lives in the dark has to do something.") Making records—imitations of the King Cole Trio—at 19. Gradually moved through conventional rhythm and blues and rock to his own singing style. His own compositions blended two types of music, gospel and blues. His piano playing and his bands reflected even wider influences; all the world of jazz, serious jazz, was used by Ray. He had listened to the styles of Jelly Roll Morton and Pinetop Smith as well as such modern stylists as Nat Cole, Art Tatum and Oscar Peterson. His rough and ready aho playing was influenced by the modern jazz giant Charlie Parker.

### ACCEPTED

Yet, despite his involvement with the sort of 'deep music' that is a long, long way from the pop charts, Ray Charles fairly speedily became a hit with a constantly widening audience, or audiences. First was the specialised negro audience of rhythm and blues clubs and rock concerts. Then, through instrumental recordings with his bluesy band, he was accepted by serious jazz musicians, and then by the jazz public which had long been short of a genuine male jazz singer (Sinatra won the polls, but his connection with jazz was slight).

### DISTINCTIVE

By 1958, less than four years after he had first got his own distinctive sound together (unlike, say, Elvis Presley, Cliff Richard and Brenda Lee, who inherited and merely embellished existing styles), Ray was making a hefty impact on the white audience outside jazz and beat circles. In one gawky, blind brown frame, Ray Charles symbolised the twin appeals of great affluence (own plane, own coach and a Cadillac) and personal torment. There was,

and is, something of the martyr about him—a man in the grip of people and situations that, for all his wealth, he cannot fully control.

But, above all, his singing brought out raw emotion—about the joys and deprivations of love—in a way seldom equalled in pop music. After listening to Ray Charles, youngsters were no longer as impressed with the more forced wailings of lesser white rockers who had for years made money copying negro artists.

Still Ray Charles was largely unknown outside America. Then, in 1959, came his big breakthrough; he signed with ABC-Paramount (released here on HMV).

His previous company, Atlantic (London here), had recorded him with Basic-style big bands, and had even done one session with strings. Primarily, though, their interest had been jazz and the negro r and b market. ABC-Paramount went all out for the total pop market. They used conventional dance band backings and tunes. Ray rocked, and even made an occasional jazz number, but most importantly they pushed Ray's talent for injecting emotion into ballads.

### ACCLAIM

That did it. Europe, too, came under the Charles spell, first in France (where he is THE star), and now in England.

Today he's a world-wide star, and he's getting all this enormous popular acclaim without losing his original audience. In fact, he's strengthened his grip on them and become a symbol of the quality of negro values in a white society.

by  
**DAVID GRIFFITHS**

So far, though, his British fans have failed to catch up with the more virile aspects of his swinging talent. On the whole, his big sellers here have been the dooier sort of ballads—"I Can't Stop Loving You," "You're Cheatin' Heart," "Georgia On My Mind" and now "Take These Chains." The more jumpy singles, such as "Don't Set Me Free" and "You Are My Sunshine," have been nowhere near so popular. In this category, only "Hit the Road, Jack" has been successful.

On L.P.s, of course, it's a different story. His most exciting work is on L.P., and Ray—unlike almost everybody else—sells well to both singles and L.P. buyers.

With the surge of interest in rhythm and blues, and in such beaty sounds as are coming from Liverpool these days, now may well be the time for the British pop public to catch up with one of the most exciting of all current recording stars.

### EMOTIONAL

Some of his concerts over here proved that Ray's gospel-and-blues mixture can work wonders of emotional release with Britons (at one London concert I saw a frenzied woman leap on stage and grab him, and a man run on and hold up Ray's arm like a victorious boxer's).

And of one thing we can be reasonably sure: No matter what type it is, his next record will be good. For when it comes to music and recordings, Ray Charles (no matter how mixed up he may be in other ways) knows precisely what he wants and is probably the biggest perfectionist in the business.

# The Musical Brainwashers

## But The Mindbenders Name Was A Rush Job

ITS Prize-giving Day. Step forward, Glyn Ellis, and your three mates for a special award for dreaming up the name Wayne Fontana and the Mindbenders with which to attack the current group craze.

Wayne, of course, records FOR Fontana Records, but insists that this is purely coincidental. He'd dreamed up his stage moniker long before he signed any contract.

The Mindbenders' bit was selected in a hurry and was taken from a film title which had come to Wayne's notice.

But let him tell his own story. Said Wayne: "I was involved with a skiffle group round Manchester when I was only five years old. I'm not saying it was the greatest in the world but it was certainly a lot of fun.

"Later on, I led various small groups and we spent all the time we could entertaining the old folk of the area. Again, we had a lot of fun, but when I left school I realised I'd have to get a trade... so I started training as a telephone engineer.

### LET-DOWN

"By the time I was 16, I worked with a group called the Jets and it was during this spell that we earned enough for me to turn fully professional.

"So it comes to this big day. Philips' Records ask us to audition at the Oasis club, in Manchester—where, believe me, it's all always happening. The Jets are supposed to be with me.

"Well, I turned up. So did the bass guitarist. But nobody else. We were stuck. I obviously wanted this audition to go well and I badly needed a backing group. So I picked out a drummer and lead guitarist from the other people in the club—and whipped them into the kitchen for a quick run-through.

### CAUGHT ON

"To my surprise, the audition went down well. And when Philips invited us down to London for the first disc, I was advised to keep the same lads together.

"Course, it would have looked silly us not having a name when we did the audition, so I tacked on the Mindbenders' title. I'm glad it's caught on so well..."



Not the only thing that's caught on. The group's first disc, "Hello Josephine" and "Road Runner", is doing just that. Hustled along, no doubt, by the group's huge personal following up North.

Said Wayne: "I think I've got fairly wide tastes in music. I dig Bo Diddley, Ray Charles, Gene McDaniels and The Beatles. But then I also like Ella Fitzgerald, Lonnie Donegan, Dave Brubeck. And Brigitte Bardot, for non-musical reasons.

The bass guitarist, late of the Jets, who did turn up for the audition was Bob Lang, whose elder brother used to play guitar and passed on the knowledge. Bob has only been clear of school for five months so is even more baffled by the speed things are happening than is Wayne.

### AMBITIONS

Lead guitarist is Eric Stewart, who is carefully salting away his loot towards his ambitions of an E-type Jaguar and a yacht! Prior to taking up full-time music just seven months ago, he was an artist—and a promising one, too.

Drummer Ric Rothwell is a devotee of Sonny Payne, drum-star with the swinging Basic orchestra. He also follows American vocal groups, specially the Coasters. "Apart from drumming, my main interests are eating the biggest steaks I can lay my hands on and cycle racing on the energy. I get from the meat", he says.

Four lads already well on the

# Northern Round-up

By **BILL HARRY**

"NOMADS" recording with Decca this week... Beryl Marsden disc released August 2nd... First disc by The Young Ones released on August 9th... New agent for Lee Curtis—George Cooper Organisation... ITV personalities Charles Squires and Tom Hawkins spent last week in Liverpool researching for possible TV programme. Artists who impressed them included Earl Preston and the TTs, Beryl Marsden, The Chants, Chick Graham and The Coasters, Rory Storm and The Hurricanes, Johnny Sandon and The Remo Four and The Searchers. Most off-beat character on the Mersey beat scene—Chris Curtis, drummer with The Searchers... The Undertakers, currently appearing at Hamburg's Star Club... Heading for the hit parade "Too Late Now" by The Swinging Blue Jeans... Deputising D.J. at Cavern last week Clem Dalton... Most spectacular debut in recording history—Earl Preston and The T.T.s had no fewer than five titles released on July 5th... New

drummer for Rory Storm and The Hurricanes... Great new coloured vocalist—Steve Aldo... The Searchers—first Liverpoolian group to make the twenty who are not managed by Brian Epstein... Merseyside's most prolific songwriter—Mark Peters... Dynamic new female vocalist has been discovered by Les Ackerley and Ralph Webster... Chinese rock group has still not been found by Majestic Ballroom manager Kim Batty... Billy J. Kramer and Chik Graham (new vocalist with Billy's former backing group The Coasters) the best of friends... The Searchers recording L.P. and their next single at Pye this week—L.P. for rush release and single is possibly former Hollywood Argyles' number "Sho' Know a Lot About Love"... Charles Squires reckons that Rory Storm is Merseyside's best true R & B artist... The Dennisons' debut disc disappointing... Last year, Manchester groups dominated by Shadows and top twenty—this year their biggest influence the Merseyside beat sound... Former Litherland lad Johnny Gentle impressed by The Coasters... John Schroeder due in "The Pool" soon... Derry Wilkie and The Pressmen will have to re-record at Decca... The Mersey Beats recently recorded with Fontana... Rolling Stones, Brian Poole and Tremeloes, The Viscounts and numerous other recording artists very influenced by Merseyside sound... New Record Mirror only national musical paper to genuinely report on Merseyside scene and not distort it by sensationalism... No one has yet come up with a good definition for R & B—let's face it, it is rock and roll with soul... At last I'm receiving news from groups in different parts of the country... Send photos, information and news to Bill Harry, 14a Childwall Parade, Liverpool, 14.

way in the fast-crowded beat group scene. But surely sufficiently "different" to be able to carve out a spot for themselves.

Quite frankly, with a moniker like Wayne Fontana and the Mindbenders, I just don't see how they can possibly get overlooked.

PETER JONES.

### JAYWALKERS

#### A Near Miss

PETER JAY and four of his Jaywalkers witnessed an electrifying performance by Mother Nature on Sunday. They were driving in Peter's car from Yarmouth to Margate for a concert when they were caught in a storm. Lightning hit the car radio aerial and filled the car with dazzling light. But, thanks to the rubber tyres, nobody was fried.

### CORRIE BAND BREAKS UP!

A SIGN of the pop music times: On July 28 the Ed Corrie trad. band disbanded. Next day four of the men are forming the nucleus of the new-policy Mick Whitehead band, a group that will operate on Continental lines — playing many instruments and styles. In particular, they'll specialise in rhythm and blues (which is steadily taking over from trad.), mainstream, trad., and straight dance music. Leader Mick will play trombone, tenor and clarinet. They make their debut at Aylesbury on July 30, and play their first London date at Jazzshows on August 15. They broadcast in Saturday Club on August 10.

### KENNY BALL On The Air

PLENTY of radio and TV dates coming up for Kenny Ball, including a probable starring spot in a new BBC programme, Saturday Roundabout, due to start August 17. Other shows for Kenny include Easy Beat on July 21, August 25 and September 15; Jazz Club (with guests Ronnie Ross and Jimmy Skidmore) on July 25; and Saturday Club and Lucky Stars, both on August 3.

### FRANK / GLENDA Sunday Shows

FRANK IFIELD and Glenda Collins join forces for a Sunday concert tour, starting at Blackpool on July 28. More-entire on August 4, Torquay on August 25, and Great Yarmouth on September 1 and 8 are also scheduled.

### "The Voice Is An Instrument" MU told JAN!

LOOKS as though Oriole singing star Jan Burnette has become a musician. Last Saturday, at Aberystwyth, Jan was met by the local Musicians' Union organiser, who told her that her voice was an instrument and she must join the union before performing. Under protest, her manager, Richi Howell, got her to sign the membership forms so that the show could go on. The matter has now been referred to M.U. secretary Hardie Ratcliffe.

### BLUES INC. Two Dates

TWO new clubs starring Alexis Korner's Blues Inc. opened this week. Alex will be resident at the White Lion, Acton, on Monday nights, and the Manor House, Finchbury Park, on Tuesdays.

### WEE WILLIE Off Again!

NO sooner had he started to make his come-back on the British rock scene than Wee Willie Harris found himself inundated with more Continental offers. Now, in addition to spending September in South Africa, he tours Italy for ten days in October and then stops for four days' work on a film (his fourth Italian one) in Rome. Then from October 27 he spends two weeks at the Olympia music hall, Paris.

# BOUND FOR THE CHARTS

*A look at three Recent Releases which are bound to attract the usual flood of controversial letters etc.*

AS A RULE, THE MUSIC SCENE IS HEALTHY. MAYBE THE LYRICS OF SOME DISCS DO TEND TO OVERDO THE LOVE AND PASSION BIT ONCE IN A WHILE BUT NOT VERY OFTEN. BUT THERE'S ONE CLASS OF RECORD THAT IS GUARANTEED TO CREATE A MAJOR STIR OR COMMOTION. THIS IS THE TYPE OF RECORD WHICH HAS A DEATH THEME.

There are three kinds of death disc. Firstly there are the blatant kind which do everything but describe the body. Secondly there are the subtle kind which just drop the hint or convey the correct atmosphere. Lastly there are the 'tribute' kind which supposedly pay tribute to a dead artist.

And now one disc of each kind has just been issued. Let's take a look at them, and then at some of the death discs that have been issued in past years.

The nicest one of the three must be the tribute disc. It's a tribute, indirectly, to Eddie Cochran. And the singer is Heinz who up until now cannot be described as a success—in fact the opposite is the case. This disc though "Just Like Eddie" should remedy that fact.

### PLEASANT

It really is a pleasant disc with a good lyric, and probably one of the most commercial sounds ever produced on disc. No mention of Eddie Cochran's name is included in the disc—but Heinz shrieks "C'mon Everybody" a couple of times, just to prove that the pleasant disc is in fact a reminder of the late star.

The next disc is one by another relative newcomer. It's called "Andy" and appropriately enough it's sung by Andy Cavell. His first disc, on HMV, was "Hey There Cruel Heart"—this one though is on the Pye label—and it's in the subtle vein of death discs. Eighteen years old Andy doesn't mention anything to do with death on his disc. But it's there all the time—lying dormant and hiding away, but still apparent.

### MEEK

Andy himself was discovered by Joe Meek and highspots in his career have included the Jerry Lee Lewis tour—and of course cutting his discs. The last of the three is the most obvious. It is by a Mr. Ray Petersen. A slow tortuous ballad



ANDY CAVELL has a switch of labels which could bring him increased success. His record has already stirred up comment alongside.

sung emotionally by Ray the lyric tells us how the young couple tried to get married—"Give Us Your Blessing" they tell their parents. But naughty parents won't, so the young couple drive off in a huff. The car crashes and they both die. Horrible death, horrible reason, and a horrible idea.

But that's not all. It isn't Ray's first excursion into the realms of blow-under-the-belt vocalising. Remember a number one hit about three years ago called "Tell Laura I Love Her"? Well, although Rickie Vallance had the hit with that one it was penned by Ray, who made the

hit U.S. version. And the main reason it didn't do the same in England was because Decca records banned it. EMI jumped in with their version and craftily had the hit, before Decca decided to lift the ban on the disc.

### POINT

Another point of interest is that Rickie's name happens to be very similar to that of Ritchie Valens—who died in the famous—or infamous air crash with Buddy Holly. Mind you "Tell Laura" wasn't the first disc of the variety to hit

His voice is twangy and attractive and his current single on London. "From a Jack to a King" is selling fast.

#### PORTRAIT OF MARTY

Marty Robbins is such a favourite with pop-country enthusiasts that I am sure his predilection for other kinds of music, like Hawaiian and Spanish, and all pop-patterned, will by no means put them off buying his latest album. It seems to me, however, that this set of songs is far too sugary for purist consumption—and I AM a purist after all. The accompaniment is gentle and pretty, and Marty's persuasive voice croons through a variety of ballads. Should sell very well indeed, but not to ardent and die-hard country collectors.

JACK SCOTT Meo Myo • All I See Is Blue. CAPITOL CL.15302.

WITH a pronounced near-Rock beat Jack Scott's warm accents make a reasonably attractive pop coupling out of two songs, one on the up-beat and the other full of the usual sentimentality. This is a slightly better pop-country issue which will have its appeal to the young near-country fan, but not to the serious collector.



by NORMAN JOPLING



HEINZ didn't set the world on fire with his solo disc debut but his follow-up should click.

the charts. "Teen Angel" by Mark Dinning also was a big hit in the States—in fact it reached the top spot—but it only just reached the top thirty over here.

Johnny Preston had a rather subtler number one hit on both sides of the Atlantic with "Running Bear", while John Leyton made it with "Johnny Remember Me"—another subtle disc.

The list can continue for dozens of discs in this vein. As a closing thought: where next for subject matter of controversial nature? How about this . . . ?

Just issued—"Christine"/"S-E-X" by Miss X. We don't have to tell you what THAT'S about . . .



The first couple of times through "Thanks To You" was terrible for me. I felt so nervous. My throat seemed to be tightening up. Everyone, else I looked at seemed to be so much at home . . . obviously they'd done many of these sessions and it no longer affected them.

I remember we actually did the number five times, then one more for luck. I also remember Larry Parnes, who has guided me through to this disc debut, urging me NOT to feel nervous . . . though that was something easier said than done.

We had Alan Freeman in charge of the session and Tony Hatch there looking after everything. They were marvellous and did their best to make me feel at home. Though there were many times when I wished I WAS at home.

Prior to the session, we'd only a few rehearsals together, Tony and I. You know, we had to fix the key and generally agree on how

# Spotnic

APART from the Shadows, the instrumental scene has considerably quietened down since the first boom after "Apache" some three years back. In fact there is only one other instrumental combo that has anything like the consistent chart success of Britain's top group. And they are not British! The team is, of course, the Spotnicks, who have scored with all their discs to date in this country, singles, and an EP and an LP.

Here's a discography of the team—and their releases in their home country of Sweden for anyone interested in their discs. First of all, singles. Karusell label numbers first.

### SINGLES

- 340 The Old Spinning Wheel/Riders In The Sky.
- 347 Orange Blossom Special/The Spotnicks Theme—Oriole CB 1724.
- 362 The Rocket Man/Galluping Guitars—Oriole CB 1755
- 369 Old Clock At Home/Endless Walk
- 384 Ol' Man River/My Old Kentucky Home (Bob Lander vocals).
- 405 Hey, Good Looking/What'd I Say (Bob Lander vocals).
- 424 Highflying Scotsman/Thundernest.
- 464 Hava Nagila/Johnny Guitar—Oriole CB 1790.
- 465 My Bonny (Bob Lander vocal)/Midnight Special.
- 498 Amapola/I'm Goin' Home (Bob Lander vocals).
- 510 Just Listen To My Heart/Pony Express—Oriole CB 1818.

There then are all the singles put out by the group that have been dubbed "Sweden's Beatles." And their success is not confined to just that northern territory alone. Many European countries feature discs by the way-out team in their charts.

Actual line-up of the group consists of Bo Winberg, who is both the leader and lead guitarist of the team; Bob Lander, rhythm guitar and vocal; Bjorn Thalín, bass, and Ove Johannsson on the drums. The success of the group can be attributed to a large extent to their gimmickry—but very clever and contrived gimmickry as opposed to gimmickry of

# MY FIRST REC

NOBODY can say things don't move fast in this crazy pop business. Almost at the same time, I've had the thrill of having my first record out on the market—and I've opened in my first big summer season.

People are always asking what it's like, that first recording session. They want to know about how nervous you get and everything. Well, all I can say is that I was VERY nervous.

I turned up for the session which produced "Thanks To You," and found a studio which was very crowded indeed. Eight strings, reeds, brass, rhythm, plus three vocalists. And they were all there for me. I spotted Red Price among the session men—he's just one of several top men.

## JUST RELEASED

<p><b>HEINZ</b> Just like Eddie F 11693 <b>DECCA</b></p>	<p><b>YOU DON'T HAVE TO BE A BABY TO CRY</b> The Caravelles F 11697 <b>DECCA</b></p>	<p><b>NOT TOO YOUNG NOT TO GET MARRIED</b> BOB B. SOXX &amp; The Blue Jeans HLU 9754 <b>LONDON</b></p>
<p><b>HE'S SO NEAR</b> Jackie Frisco F 11692 <b>DECCA</b></p>	<p><b>WIPE OUT</b> The Surfaris HLD 9751 <b>LONDON</b></p>	<p><b>I'M GONNA BE THE WINNER</b> Jimmie Rodgers HLD 9752 <b>LONDON</b></p>
<p>THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANK</p>		

**SUMMER MAGIC**  
(from the film)  
The Sylte Sisters  
HLU 9753  
**LONDON**

# cks Discography

the worthless variety. Leader Bo is also an electronics expert, and he designed and built all the extremely complicated equipment which the group carry about with them on their dates, etc. Amplifiers, microphones, echo machines, and even miniature radio transmitters are built into the backs of the boys' instruments.

## by Claus Rohnisch

Here's a list of the boys' EPs and LPs.

3235 ORANGE BLOSSOM SPECIAL/The Old Spinning Wheel/The Spotnicks Theme/ Riders In The Sky.

3248 THE ROCKET MAN/Old Clock At Home/Endless Walk/ Galluping Guitars.

3259 OL' MAN RIVER/My Kentucky Home/Home On The Range/ Swing Low Sweet Chariot.

3272 ON THE AIR/Happy Henric's Polka/Highflyin' Scotsman/Moon Shot/Thundernest—Oriole EP 7075.

3294 HAVA NAGILA (Swedish Version with strings)/My Bonny/ Johnny Guitar/Midnight Special.

There also are the two LPs made by the group.

1012 OUT-A-SPACE; THE SPOTNICKS IN LONDON: Orange Blossom Special/Happy Henric's Polka/Ol' Man River/The Spotnicks Theme/Nightcap/Highflyin' Scotsman/Moonshot; The Rocket Man/Dark Eyes/My Old Kentucky Home/No Yaga Naga Blues/Thundernest/ Amapola/I'm Going Home—CB 1818.

1014 THE SPOTNICKS IN PARIS: Just Listen To My Heart/Joye's Song/Old Faithful/Say Mama/Last Date/Le Dernier Train De L'Espce/ Hot Toddy; Pony Express/Western Guitar/Skintop Blues/Blue Blue Day/Happy Guitar/Comme Ci Comme Ca/Trambone.

Any fans of the Spotnicks who wish to obtain any of their unissued discs in England should write to me at this address: CLAUS ROHNISCH, Basvägen 3, Orebro-Sweden. Prices of singles are 10/- (with coloured cover); EPs 15/-; and LPs 40/-.



The SPOTNICKS, that ever-popular Swedish team, are in the Discography spotlight this week. They have proved to be one of the most consistent disc teams of recent times, their every release hitting the high sales spots.

## CORDING DATE

we were to deal with this Alan Fielding beat-ballad. We'd had a large number of demonstration discs in to choose from and it was Larry who sent it eventually to Pye with the suggestion it should be my first disc.

There's been a lot of publicity about the record, of course, and it still feels strange that all this should be about a disc made by me. I'm featuring "Thanks To You" in the summer season at Blackpool's Rainbow Theatre on the South Pier and I'm glad to say it's going down pretty well.

But, as I've said earlier, things are happening so fast I don't really know where I am. I've been getting some wonderful fan letters—and I've already got three fan clubs organised in different parts of the country. I feel I owe a great deal to those fans and I spend as much time as I possibly can seeing they get the right replies to all their so-kind letters.

One thing I like doing during this season show is to watch the other artists working. You can learn a great deal from just watching people like Marty Wilde, Karl Denver, Eden Kane and Julie Grant. There's a marvellous atmosphere in the show, too, with everybody really going all out to help each other.

I think singing is just fine and dandy now, though I was originally

by  
**DARYL QUIST**

a dancer. I danced in a lot of local shows back home in Canada before I decided that I wanted to try and break into show business in Britain. I was pretty young when I first crossed the Atlantic, but was lucky enough to get in backstage at the London Palladium and meet up with dance-director George Carden.

He introduced me to Joan Davis and in no time at all I was booked for a Tommy Steele pantomime up North—as a dancer. It was there that Larry Parnes first met me and suggested I try my hand at singing.

Well, I felt very proud that I was the first new artist he'd signed in four years. It was slow going during the first months, but I now know the value of the old saying: "More haste, less speed."

Right now, there are so many exciting things happening to me. Sunday concerts, the disc played on radio, some televisions—and, later on, a full-blooded tour with Bill Fury, Joe Brown and Marty.

I don't feel so nervous nowadays. Just feel grateful that it's all happening!



## MARTY WILDE WRITES FROM BLACKPOOL

MARTY puts pen to paper as he prepares his weekly column for the NRM. He certainly seems to be enjoying himself this season.

HELLO, there!

Well, the weather's been a bit dodgy but it showed signs of improving just before the weekend, which brought the crowds flocking into Blackpool. And one crowd more than welcome were those fabulous Beatles.

They were up here on Sunday for some concert dates and afterwards went on to a party — which I also attended — given them by the Shadows. It all happened in the house rented by Hank B. Marvin and Brian Bennett.

Let's see — ah, first I went to see their show. I had to rush a bit because I had a concert appearance myself but I didn't want to miss the opportunity of seeing them for the first time. They were fantastic. Such an attack. And such a fresh sound.

### BEATLES

I dunno — even the audiences for the Beatles seem different to anyone else's. They've sort of brought in a brand new generation. It was a great show... and I was knocked out by the time I had to creep back to my own show while the Beatles were doing "Twist and Shout".

Meeting them was great, too. They really are a modest group, very intelligent and they know exactly what they're doing over music. The party was marvellous, though it had to end reasonably

early because the Beatles had lots of work on the Monday. Apart from the two groups, some of the dancers from the Morecambe and Wise and Cliff shows turned up.

And the unusual thing — the main food was... stew! Fabulous stew and it appealed to me because this is the sort of down-to-earth grub I appreciate.

We played a few records and talked about music, mostly R and B. Incidentally, I heard the new Billy J. Kramer release and I'm sure it'll be a huge hit. I think it's even better than "Do You Wanna Know A Secret?".

### JULIE

There's another big show business party on the way here in Blackpool. Julie Grant is celebrating her 17th birthday at the end of the week and we're all going on to a nightclub. Seems that Julie is going to sing two numbers at the shindig — "It's My Party" and "Da Doo Ron Ron". I know Cliff and the Shadows have been invited and I think Kenny Lynch is going to try and make it.

So the goings-on there should provide some meat for next week's NRM column.

### DUKE

We had the Duke of Edinburgh visiting Blackpool last week — he landed on one of the local golf courses. Luckily for him, it wasn't the one where most of the

show business scene gathers here, the one at Stanley Park.

I went round the course with Brian Bennett the other day — Brian's playing very well. And up there were Jeff, of the Mudlarks, the Dallas Boys, Don Arrol and a few more personalities from the sea-front theatres. Looked at one stage as if we'd taken over the whole place!

Let's be honest — I'm not playing very well at all. But Jack, of the comedy team Mack and Kirk, is a great golfer and he's helping me out a lot. He's the tall one of the duo and has promised to take me round the course after I've had a few lessons. Now I've really got the bug again, I'm determined to improve my game.

### GREAT DISC

So we're having a pretty good old time up here and there'll be a lot more happening in the weeks to come.

From time to time, if it's all right with you, I'll drop in a few notes about some record I may have heard. This week, I urge you to grab a copy of "Needles and Pins", by Jackie de Shannon. This is great material in the R and B idiom and everybody interested should hear it.

Well, that about wraps it up for this week. I'm still a bit sleepy after that Beatles-Shads party!

See you same space next week?

MARTY

## ASED

**ABILENE**

George Hamilton IV

RCA 1353

RCA VICTOR RCA

**Brenda LEE**

I wonder

c/w My whole world is falling down

05891

Brunswick

**THE CASCADES**

My first day alone

WB 103

WARNER BROS.

**PETER, PAUL & MARY**  
Blowin' in the wind

WB 104

WARNER BROS.

MENT LONDON SE1

# R & B type disc from Springfields, and a likely hit from Heinz...

## HEINZ

*Just Like Eddie; Don't You Knock At My Door* (Decca F 11693)

THIS, in reality, is a tribute to Eddie Cochran, though the American late-lamented is not mentioned by his full name. Heinz sings how he gets rid of his blues by playing his guitar "just like Eddie". It's a goodly arrangement, sung well and directly. The melody is strong enough to become a major hit. Geoff Goddard, take a bow! There is also a shouted "C'mon Everybody" to accent further the point. Flip is also very lively and is dual-tracked. Heinz didn't have much luck with his debut disc as a solo performer. This should put the matter right, we hope.

FOUR 🍷🍷🍷🍷

## JOHNNY CASH

*Ring Of Fire; I'd Still Be There* (CBS AAG 159)

THIS is Johnny's first big hit in a long time in the States. A robust Country ballad, with brassy background and a jog-along tempo which is pretty infectious. May not be quite as big a seller in this country but it's sure of plenty of deejay attention. Cash has a fine voice, clear, manly and distinctive. But that brass bit behind adds greatly to its effectiveness. "I'd Still Be There" is more typical Country material, with the piano and rhythm section working away behind the rather sad lyrics. It has that usual nasal quality.

THREE 🍷🍷🍷

## BOB B. SOXX AND THE BLUE JEANS

*Not Too Young To Get Married; Annette* (London HLU 9754)

CHATTERING sounds open the latest from the team of U.S. hitmakers. It's a fast frantic number without the commercial appeal of their first two discs. Goodly tune, with the girls shrieking out the lyric, and a fair old tune leading the way all the way through. Rather a poor recording with a bit of a U.S. Bonds sound to it. Not for the charts. The flip, like most flips from the Phillies stable is an instrumental. Fast frantic rock once more with a lot of loud appealing sounds.

THREE 🍷🍷🍷

## LONNIE MACK

*Memphis; Down In The Dumps* (Stateside SS 207)

FROM the U.S. top ten comes an instrumental version of "Memphis Tennessee" one of Chuck Berry's old numbers. Rather an R & B instrumental with guitar work all over the place. Cleverly performed with some good solo work and some fair old commercial chances.

Lonnie wrote the flip, and it's another pounding instrumental with tons of beat everywhere and a fair old tune.

THREE 🍷🍷🍷

## THE CARAVELLES

*You Don't Have To Be A Baby To Cry; The Last One To Know* (Decca F 11697)

FROM a new group on the British record scene comes this enchanting little number, sung rather wistfully by the girls, who have a breathy sort of approach to the song. Nice little beat on the medium paced pleasant number. Goodly stuff that could do well.

Slower stuff on the flip by this efficient group. More of the same stuff on the sad little song. It's well-performed and makes a decent flip.

THREE 🍷🍷🍷

## CHUCK BERRY

*Go Go Go; Come On* (Pye International 25209)

THE latest from Chuck won't be a disappointment to his many fans who are growing in number all the time, on the crest of the new R & B craze. It's a fast rock number, sung almost entirely on one note with a great backbeat leaping all the way through. A sax introduces, and a girlie chorus shrilly shrieks. Blatant rock that may make the charts.

Flip is included on Chuck's hit LP. It's a rip-roaring number with a good beat and a good lyric. Currently a noise-maker for the Rolling Stones — Chuck's original version is certainly more authentic — and probably more commercial.

FOUR 🍷🍷🍷🍷

## THE SPRINGFIELDS

*Come On Home; Pit-A-Pat* (Philips BF 1263)

THE SPRINGS get on a R and B kick, with just a flash or so of the gospel sound. It's great, natch. It's one of the best they've ever done — which is saying something. Finely harmonised with the fabulous Dusty taking her wee sections of solo lyrics. This trio whip up a veritable storm and produce more excitement than you get on a dozen usual discs. Beautifully arranged, too. It'll be a hit for absolute, positive, certain sure. Rather olde-worlde opening for the flip, which gets back to the folksey sort of sound. Slower, more deliberate, but subtly effective. A very pleasant contrast to all the goings-on of the top side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## JAN BURNETTE

*Till I Hear The Truth From You; Fool In Love* (Oriole CB 1841)

WHATTA singer, this girl. She can teach many of the regular chartists a lesson or two — and it can only be a matter of time before she breaks through. This is a mid-tempo ballad on which she wraps her earnest phrasing and delivery. Carefully enunciated — and sung out with enormous spirit and verve. It's really almost faultless and deserves to sell like the proverbial bomb. Let's all keep our fingers crossed... starting now! Flip is another good song, sung with alertness and ability. Honest, Jan must make it this time!

FOUR 🍷🍷🍷🍷



That talented SPRINGFIELDS team are again tipped for the top with the number you saw and heard them perform on ABC-TV's "Lucky Stars", last week.

## NRM DISC JURY

### MICHAEL HOLLIDAY

*Between Hello And Goodbye; Just To Be With You Again* (Columbia DB 7080)

SOFT gentle ballad from Mike on this summer-y type number with quite a bit of atmosphere contained on the slow-ish tuneful ditty which in fact has plenty of femme chorus on it. Very nice stuff and it should do pretty well. Could even creep into the charts.

Slightly faster stuff on the flip, with some more of the same smooth singing from Mike in the ballad vein. It's good catchy stuff with plenty of appeal.

THREE 🍷🍷🍷

### ROSCOE GORDON

*Just A Little Bit; What I Wouldn't Do* (Stateside SS 204)

AN R and B performance but only a middle of the road one. Was originally issued three years or so ago and now finds a new chance because of current crazes. Roscoe sings out with near-fury to a chunky, jerky backing. Trouble is it seems to get lost with itself after the start — and picks up mainly through some throaty tenor sax growling. "B" side is more rock 'n' roll than R and B and in a lot of ways is more commercial. Mr. Gordon co-wrote this side.

THREE 🍷🍷🍷

## TOMMY STEELE

*The Dream Maker; Egg And Chips* (Columbia DB 7070)

TWO songs from the "It's All Happening" movie. Top side is a happy little song, more suited to a show score than a single, and Tommy does one of his warm-hearted Cockney sparrow bits on it. This bloke really does get sincerity into his performances. Though not likely to hit the charts, it'll certainly get a fair share of deejay spins, specially because of the kiddie-wink bits towards the end. Rhythm section intrudes the flip — and it's a delayed intro for Tom. He then orders his meal — he orders rather a lot of grub because he likes the girl who serves in the cafe.

THREE 🍷🍷🍷

## THE TEMPERANCE SEVEN

*Thanks For The Melody; Easy Money* (Parlophone R 5048)

TYPICAL Temps material, this. It's a theme for a new radio show which is being introduced by composer Hal Shaper. A catchy little melody with saxophone starting the initial theme. Then comes some "confidential" vocalising by Mr. Allan Moody Mitchell, QC. He actually talks rather than vocalises. Should be a reasonable seller all round, specially with the radio plugs — but it's no longer safe to tip the Temps for the top. Trumpet insert-later on. Flip is that bit more sombre and severe. But in the idiom, all right. "Easy Money" is an easy-to-remember melody, too.

THREE 🍷🍷🍷

## TOP 20 TIP

### SHANE FENTON

*Don't Do That; I'll Know* (Parlophone R 5047)

JOHNNY WORTH wrote this for the unlucky Shane—he deserves better chart success. This is a mid-tempo little piece with Shane singing well enough but not really dominant on this arrangement. It'll sell fairly well on his name but we don't think it'll be a really big hit. It's pleasant and amiably put together but just lacks that vital spark, that something different, to leap out from the mass of discs. Flip is written by Shane and is again pleasant enough without being slap in the current idiom.

THREE 🍷🍷🍷



Gospel from MEL

### MEL TURNER

*I Can't Stand Up Alone; Doin' The Ton* (Columbia DB 7076)

THE original "wild man", Mel Turner could make the charts big with this slab of uninhibited gospelly singing. He has a voice of remarkable range and fluidity. He swings like mad. He storms through lyrics with a slightly hoarse fanaticism and, really, this is one that all fans should hear. To say he it "with it" is a gross understatement. Lots of excitement. "Doin' The Ton" is a bit quieter and is the story of his mo'-bike craze. Again, we wonder at the flexibility of his voice.

FOUR 🍷🍷🍷🍷

### PETER, PAUL AND MARY

*Blowin' In The Wind; Flora* (Warner Bros. WB 104)

SOFT folksy guitar opens the latest from the team that is having tremendous success in the States. It's one of those hymnal numbers with a lot of appeal, and a lot of goodly lyrics about a lot of injustices. Simple but maybe a lot of people wouldn't like this sort of thing. But it's good all the same...

Usual style thing on the flip, with a story and a fairly fastish tempo. Not too bad, with quite a bit of appeal.

FOUR 🍷🍷🍷🍷

# BIRMINGHAM BEAT

## -DANNY KING AND THE ROYALS

IN ten weeks of surveying Midlands talent, I have remained ever hopeful of finding a general sound or style which could be presented as Birmingham's answer to Mersey Beat. Unfortunately there is, at present, no such thing; but the city of Birmingham does have something of which any place, Liverpool included, would be immensely and justifiably proud. It is the voice of Danny King.

There is no adequate way in which to describe Danny King's voice, the simple reason being that it is like no other in the whole of show business. True, the range is conventional, though well above average; and its forcefulness on wilder numbers has also been heard before, but

for sheer tonal quality, this voice has to be heard, more than once, to be believed. Perhaps the best way to relay this unique vocal style in print would be to describe Danny's stage repertoire, a difficult task in itself, for he possesses a spontaneity which Ray Charles himself, on his recent showing, would envy. Danny's personal record collection bulges with imported R & B discs, and this should give some idea of what his stage show is like. He refuses point blank to sing only what is fashionable and prefers to dig up unheard of beat numbers for his fans. Even the established numbers which he does perform are always greatly improvised, providing his audience with a uniquely entertaining show, and this, combined

with that great, negro-oriented voice, makes for rare listening indeed. Whilst every other ounce of talent in the Midlands is directed toward some form of copyism, it is a joy to meet someone like Danny King.

### PLOT

Danny's break into show business reads just like the well-worded movie plot; only in this instance, the story happens to be a true one. Back in 1958, a talent competition was being held at the old Casino ballroom, Birmingham, and one of Danny's friends had entered. At the last moment, however, the friend chickened out, and, for a joke, gave Danny's name as a competitor to the M.C. Danny was duly called to the bandstand and, urged on by the crowd, virtually forced to sing. He did two numbers, "Treat me nice" and "Don'cha think it's time" and won outright. Since that day he has never looked back. A day or so after the talent competition, he met his present manager who suggested that Danny should enter the "Carroll Levis Discoveries Show". Again he romped home and immediately afterwards was persuaded to turn professional. Thus began the career of Danny King, pop idol.

"Traffic stopper", "The Midlands' great hope in the chart stakes" and "The answer to virtually every American singer from Presley downwards" were just three of the titles hung upon Danny during 1958, and for the young rock singer and his group, the Dukes, the following year was to be even more fantastic. His traffic-stopping exploits became commonplace and his summer season tour of Butlin holiday camps was a riot from start to finish. The year even held a week of cabaret at one of Birmingham's night spots where a rock group was totally unheard of. They took the place by storm.

And so the success story continued. At a London date frenzied fans tore the shirt from his back; his three months' residence at Germany's Top Ten Club was an absolute rave; he appeared as second on the bill to Joe Brown, Gene Vincent, Johnny Kidd and many famous others; Jerry Lee Lewis and Little Richard both voiced their admiration for him. Danny has a truly enviable record of triumphs.

by Alan Stinton

All of these contests, however, took place between 1958 and 1961, and by now you must be asking why it was that Danny wasn't snapped up by a record company at the time and given a real chance to fulfil his early promise. There are a number of reasons for this, but the most important comes from Danny himself, who says "In those early days when everybody was telling me to get my name on disc, I realised that I hadn't the experience to turn overnight fame into lasting success. The very last thing I wanted to be was a one-hit wonder, so I decided to wait until I was ready."

### ASTRIDE

Today, after five years spent astride the Midlands pop scene, Danny King is finally ready to take on the whole pop world and prove himself once and for all. Together with his group, the Royals (who replaced the Dukes some months ago) he is well armed to do just that.

A word or two here about the Royals, who are a very fine bunch of musicians and excellent backing for Danny, who gives them a by no means easy task. Considering that they are only semi-professional—Tom Owen, the lead guitarist is a representative day; Joe Dignam, drums, is a plater; and the third member, Gath Quirk, bass guitar, is a car-test-driver—the time which they spend on Danny's way out arrangements is an example to any group. All are in their early twenties.

At the recent E.M.I. audition reported here two weeks ago, Danny and the Royals appeared to unanimous acclaim from the other groups present, and promptly won a recording test. I have an idea that once E.M.I. fully realise what a talent in Danny they have invited to their studios, they'll never let him out! It will then be up to Danny himself to show the world this great talent of his, and the best wishes of the entire Midlands (and this column) will be with him.





# SUMMERY BILLY - BALLAD FROM BRENDA

## Flip-side, A Rocker, More Commercial

### THE KING BROTHERS

*One Boy Too Late; I've Got That Feeling Once Again (Pye 15540)*

THE King boys, just on their tenth anniversary in the business, which shows how time flies, have swapped labels. And the Pye debut is a fair song, well sung, and a pleasure to hear, even if it is not rated by the jury good enough for the charts. Slowish ballad, with harmonica in the background and the boys singing together with the blending born of experience. A very pleasant sound.

Flip, brighter and faster and brisker, is really more THE King Brothers and might probably be flipped to the top side. A sparkling arrangement and heartily virile vocal sound, with Dennis King piano.

THREE 🍷🍷🍷

### GEORGE HAMILTON IV

*Abilene; Oh So Many Years (RCA Victor RCA 1353)*

GEORGE THE FOURTH has had a fair selection of hits in the C and W idiom, both here and in the States. This one is big in America and is a nicely-sung number about the joys of his home town. It's gentle, delicate, warm—and not so nasal as many of the Country stylings. Excellent guitar mid-way and the choir doesn't detract in any way from the overall vocal effect. Could make the charts at a light-fingered pinch. Flip is delightful but not so memorable as the top side. It's very much the mixture as before from an arrangement point of view.

FOUR 🍷🍷🍷🍷

### GENE VINCENT

*Crazy Beat; High Blood Pressure (Capitol CL 15307)*

LATEST from Gene is a medium tempo number with a kind of insipid sound, and not much of a beat anywhere. Nothing wrong with Gene's singing but the song is sub-standard for a rock singer of Gene's calibre.

Flip is the hit by Huey "Piano" Smith of some time back. He sings better on this side, and it would probably make a better top side than the "Crazy Beat" thing.

THREE 🍷🍷🍷

### JIMMIE RODGERS

*I'm Gonna Be The Winner; Poor Little Raggedy Ann (London HLD 9752)*

ANOTHER tender disc from Jimmie Rodgers whose voice is well suited to big country ballads of this sort. He tells his girl how she'll lose her heart. He tells her of the stages of making her fall for him. It's an oldie that takes very well to the slow martial beat. Could do well.

Plinking guitar opens the more folksy flip. Very commercial and rather amusing in parts. It tells a story and Jimmie sings it well.

THREE 🍷🍷🍷

### THE OVERLANDERS

*Summer Skies and Golden Sands; Call Of The Wild (Pye 15544)*

COUNTRY-STYLED piece and on the same lines as some of the Springfields' discs. Taken at a happy enough pace, it jogs along with some violently successful guitar work mid-way after the group have taken a chorus of interesting harmonic content. It's good, no doubt about that, but we can't confidently tip it for huge sales. Fans will certainly dig. Flip has more guts to it and it pounds rather than jogs. Again, it will be appreciated more by the specialist fans.

THREE 🍷🍷🍷

### DON SPENCER

*Busy Doing Nothing; The Joker (HMV Pop 1186)*

THE "Fireball" expert has an Aussie-accented go at an oldie — one originally recorded by such as Bing and Sir Cedric Hardwicke. This is amusingly, entertainingly arranged and should prove just as useful a seller as "Fireball" especially now that he's been out and among the fans. Lotsa the "la-la" bits. Don has a pleasantly controlled voice, what's more. A Spencer original for the flip. A ballad with wispy strings enhancing his sincerely produced vocalistics. It's a harmless side rather than wildly commercial.

FOUR 🍷🍷🍷🍷

### KAY STARR

*No Regrets; Cherche La Rose (Capitol CL 15308)*

MISS STARR never, but never, turns in a bad performance—the only difference is that some songs are better for her than others. This is a slowish, big-voice ballad with a lot of charm and a rather jerky lyrical quality. Kay sings just fine and dandy, but she's really more at home on flowing up-tempo items which give her a real chance to swing. But whatta marvellous voice, all the same! Piano accordion sets the Atmosphere Francais on the flip and again Kay gets the maximum meaning out of the lyrics. Lovely throbbing going on the lower register of her voice.

THREE 🍷🍷🍷

### KAI WINDING

*More; Comin' Home Baby (Verve VS 512)*

TROMBONE star Kai has a hit in the States with "More". Big orchestral sound, stacks of strings and a hearty bass guitar. Organ, too. It's a beautiful arrangement, full of delicately-shaded nuances. Melody is strong enough to carry it a long way. Mostly section work, smoothly cemented. Flip has section trombone group swaying and sliding together. Compulsive beat and a well-rehearsed sound about it all. Probably won't be as big a hit in Britain. Kai contributes a roar-up later on.

FOUR 🍷🍷🍷🍷

### BURGESS MEREDITH

*Home In The Meadow; No Good-bye (Colpix PX 690)*

TOP Hollywood actor turns in a spoken performance. The words are rather good and the tune is "Greensleeves". It's not like the Walter Brennan speak-pieces. And it certainly won't prove as commercial. But it's a fair slice of late-night listening. A difficult release to predict chances for. Flip is a piece, with the choir moaning away in the background. Mr. Meredith is a good actor; not such a good disc artist.

TWO 🍷🍷

### JACKIE FRISCO

*He's So Near; When You Ask About Love (Decca F 11692)*

LAVISH piano for a bar or two, then the wee South African lass gets at a teenagey sort of number. She appears slightly to miss the note in parts but it's not a serious criticism. It's at a rather strange tempo, this number, and she sounds uneasy in some sections, but it should sell well enough. That piano is very effective and it belts away, helter-skelter, behind her. Worth watching. There's a lot to commend her performance on the flip, which is charming and sincere. It's a little girl voice . . . but she manages traces of Brenda Lee. More good piano.

THREE 🍷🍷🍷

### JOHN LEE HOOKER

*Boom, Boom; Frisco Blues (State-side SS 203)*

ANOTHER slice of R and B, with a very good beat and a whole heap of commercialism about it. Guitar leads the way in, with a heavy-laid rhythm bash behind. Then John starts. Starts quietly but the storm is there for a-whoop-pin'. Gradually it builds, with the "boom boom" going on rhythmically. This is good stuff and deserves to be properly exploited. Flip is bluesy, with more pungent guitar in the opening. Choral effects behind the emotional-sounding John Lee. Not so commercial — not by a long way.

FOUR 🍷🍷🍷🍷

### BILLY FURY

*In Summer; I'll Never Fall In Love Again (Decca F 11701)*

BILL in a faster, lighter mood. He outlines the things he wants to do in summer—and it's a very, very commercial outline, too. Must be a hit, of course, and should be up there in the Top Five ere long. In parts, it doesn't sound much like Bill—but that's because it's so far away from the recent releases of his. Piano provides the most dominant backing sound. Yes, a hit. Flip is much like the Fury of late. Warm, emotional, throbbing, dynamic. This is another first-rate production, orchestrally and all. Would be surprising if this side didn't garner a large percentage of the sales.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

### THE CASCADES

*I Wanna Be Your Lover; My First Day Alone (Warner WB 103)*

THE oh-so distinctive sound of the Cascades is employed to full use on this very good number, with a fair old lyric, reminiscent slightly of "Halfway To Paradise". Their vocalising is superb, and the disc may be a hit. But we still can't get over the fact that their "Last Leaf" didn't make it.

Distinctive sounds again from the group, and a pleasing rather sad little ballad from the teen group who are very popular in the States. A good double-sider.

FOUR 🍷🍷🍷🍷

### BRENDA LEE

*I Wonder; My Whole World Is Falling Down (Brunswick 05891)*

GENTLE piano work opens the oldie, which Brenda sings in a very adult manner indeed. Her voice is ideally suited to the ballad, which has a rather jerky flavour. Slow tempo — but probably not so commercial as her last few discs.

Flip is the beat side, and it's a powerful number that's the biggest of the two in the States. It's a beauty number with a good lyric. Main theme tune is to the tune of "London Bridge is Falling Down". Very catchy, and would probably be a better top side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

### MISS X

*Christine; S-E-X (Ember Records S 175)*

THIS HAD to happen. Apparently a secret session, with John Barry involved and Leslie Bricusse doing the writing. It's a comment on current cases etc., but apart from novelty value is unlikely to register. Of course, lots of people will buy for curiosity. It's satire, according to John Barry. He also says it goes further than any other record has gone. Anyway, the piano is excellent! Dunno what else to make of it. Try it for yourself. Flip is odd, too. The unnamed "bird" actually sings the flip, whereas she only contributes spoken bits on side one. As we say, we dunno.

THREE 🍷🍷🍷

### JOHNNY 'K'

*Lemonade; Come Closer Melinda (Fontana TF 408)*

BALLAD from Johnny with the strange name, and a jaunty little beat from all concerned. There's a femme chorus and a bass voice working overtime on the gimmick number that has quite a bit of appeal.

Again backed by the Singin' Swingin' Eight, he gets his teeth into another merry little number. Good voice he has too.

THREE 🍷🍷🍷



BILLY FURY changes the pace for his latest and the panel go into mild raptures. This means another hit, of course. (NRM Picture.)



With "Losing You" gradually easing of the chart scene, BRENDA LEE ensures a quick return with this latest. (NRM Picture.)



NEIL CHRISTIAN has a neat line in chefs . . . none other than pretty hit miss, BILLIE DAVIS.

### NEIL CHRISTIAN

*A Little Bit Of Someone Else; Get A Load Of This (Columbia DB 7075)*

MORE hearty piano helps out the promising Neil on a fastish number. He treats it with power but it's a relaxed sort of power. Melody line doesn't have too much variation so that there's a little flatness about the overall sound. Sung breathily at this chug-along pace. Flip is at a similar tempo and Neil is again accompanied by the Crusaders. Again the main criticism is that the melody doesn't "move" enough to stay long in the memory.

THREE 🍷🍷🍷

### ALICE BABS

*After You've Gone; St. Louis Blues Twist (Fontana TF 409)*

THE unusual Miss Babs takes the oldie and half yodels her way through it, replete with echo-chamber effects. Organ pounds away behind her. A rather jerky, off-beat reading of this familiar tune. It's thoroughly competent but hardly likely to set the charts alight. But it must be stressed that Alice certainly has a "different" way with a song. W. C. Handy didn't live to hear his famous classic treated in this manner. More yodelling gimmicks and the tune in parts becomes unrecognisable.

THREE 🍷🍷🍷

### KAL KAHN

*Calcutta; Aa-Chaa England (Oriole CB 1840)*

INDIAN-ATMOSPHERE, orchestrally for the start. And Kal sings in a Peter Sellers' Indian voice and works through some fairly amusing lyrics which might catch on. But it's so strictly limited in appeal, and somewhat hackneyed in approach, that we can't see it doing particularly well anywhere. Let's just say that it's unusual. Sun-bathing theme for the flip, which is in similar comic vein. Lyrics, again, are worth hearing . . . but the disc itself has little obvious commercial appeal.

TWO 🍷🍷

### THE SAINTS

*Wipe Out; Midgets (Pye 15548)*

MORE surfing sounds from a British group (but there's no surfing craze here yet) and it's a cover of the big U.S. hit by The Surfaris. There's plenty of good big beat sounds, and some bongos, and the whole thing is rather repetitive.

Flip is a rather brighter instrumental with plenty of merry little sounds coming from Andy Cavell's backing. It's fair enough without being outstanding.

THREE 🍷🍷🍷

### EARL PRESTON

*I Know Something; Watch Your Step (TF 406)*

PRETTY teen ballad from Earl who handles the medium tempo number well. Soft kind of vocal with a goody tune and some efficient backing from the group. It's rather plaintive and better than the average number of this type. Should sell very well—could even find a place in the charts.

The Bobby Parker R & B classic is given a beauty going over on the flip. It's an efficient number that the boys perform very well.

FOUR 🍷🍷🍷🍷

### JIMMY REED

*Shame, Shame, Shame; Let's Get Together (Stateside SS 205)*

FIRST release for a long time from one of America's leading blues exponents. This one is an ultra-commercial effort that has been testing in the U.S. charts for quite a while. Medium paced with not much chart appeal for over here—but all the R & B fans will lap it up. Great stuff. Throbbing guitar, hoarse vocal, and pounding beat.

Flipside was a topside in the States—and it's again a great blues effort that lays down a good beat. Heavier and slower than side one.

FOUR 🍷🍷🍷🍷

# LP MIXTURE

Reviews by  
**JIMMY WATSON**

# JAZZ FOR THE Fringe Fan

**MARY WELLS**

**THE GOLDEN GIRL OF AMERICAN HITS:** The One Who Really Loves You; Two Wrongs Don't Make A Right; You Beat Me To The Punch; I've Got A Notion; The Day Will Come; Two Lovers; Guess Who; My Two Arms Minus You Equals Tears; Goody, Goody; Stop Right There. (ORIOLE PS 40045.)

A POPULAR young U.S. star who has still to crash the British charts is Mary Wells. In a recent "Great Unknowns" feature, the NRM's Norman Jopling traced her career and praised her abilities.

The lass certainly has a compelling style and I feel sure that, if Oriole persevere with her releases, they will be paid off handsomely eventually.

An interesting album which will sell to the established fans and which could gain popularity by word of mouth and party plays, etc.

FOUR 🍷🍷🍷🍷

**SHIRLEY BASSEY**

**BASSEY SPECTACULAR:** From This Moment On; Kiss Me Honey, Honey Kiss Me; You, You Romeo; My Funny Valentine; How About You; As I Love You; Hands Across The Sea; Tonight My Heart She Is Crying; The Wayward Wind; If You Don't Love Me; Take My Love; Take My Love; Puh-leezel Mister Brown; Born To Sing The Blues; Basin Street Blues; Careless Love Blues; Blues In The Night; Wabash Blues; Birth Of The Blues; Burn My Candle; Night And Day; Crazy Rhythm; The Banana Boat Song; The Gypsy In My Soul; Love For Sale. (PHILIPS BET 505.)

A MOST welcome reissue compilation of the many fine recordings made by the talented Miss Bassey during her spell with the Philips label. Of further value, too, in that it is released in the "two-for-the-price-of-one" series which has proved both popular and very, very successful.

I can even see this one enter the L.P. top 20.

Some of the titles contained herein are, to my reckoning, among the best ever made by this star, and I'm certain that many will share this viewpoint.

FIVE 🍷🍷🍷🍷🍷

**THE BROTHERS FOUR**

**CROSS-COUNTRY CONCERT:** The Song Of The Ox Driver; Brandy Wine Blues; Since My Canary Died; Just A Little Rain; Winkin', Blinkin' And Nod; A Symphonic Variation; Wish I Was In Bowling Green; Brady, Brady, Brady; Island In The Sun; Boa Constrictor; The Beast; New "Frankie And Johnnie" Song; 25 Minutes To Go. (CBS BPG 62142.)

I HAVE in the past enjoyed recordings by the Brothers Four, but I confess that this is the first time they have had a real impact effect on me.

The programme is lively, nicely varied and has complementing audience sounds. The set was recorded during a concert tour across America, the cream of each date being set down on record.

It is a set I strongly recommend to all who enjoy discs by these gentlemen, or the Kingston Trio or plain down-to-earth entertainment.

FOUR 🍷🍷🍷🍷



DUANE: Country style.

**DUANE EDDY**

**TWANG A COUNTRY SONG:** Sugar Foot Rag; Weary Blues; Fireball Mail; Please Help Me I'm Falling; Wildwood Flower; Precious Memories; Crazy Arms; Have You Ever Been Lonely; The Window Up Above; A Satisfied Mind; Making Believe; Peace In The Valley. (RCA-VICTOR RD-7560.)

THE "Twangy Boss Guitar" lad Duane Eddy turns to his homeland in the C & W beat for the latest album output featuring his musical talents.

With country music high in the popularity stakes and likewise pretty well anything Duane records, the set looks destined for success.

I found it entertaining and well up to Duane's usual standards. A good buy for his fans, I would think.

FOUR 🍷🍷🍷🍷

**FRANK SINATRA**

**THE CONCERT SINATRA:** I Have Dreamed; My Heart Stood Still; Lost In The Stars; Of Man River; You'll Never Walk Alone; Bewitched; This Nearly Was Mine; Soliloquy From "Carousel". (REPRISE R. 1009.)

A SOMEWHAT different album from Frank Sinatra this time. Backed by a vast Nelson Riddle orchestra, he sings concert performances of these outstanding songs.

As usual with Mr. Sinatra, it is a good album. It is certainly not his best ever, but it will rate decidedly highly with the many devotees he has on this side of the Atlantic.

When he first recorded "You'll Never Walk Alone," several years back, it rapidly became one of my all-time favourite recordings. It remains so to this date. This latest recording of the "Carousel" opus is also good, but I think that a touch of nostalgia gives the original the edge for me.

But this is certainly a Sinatra album to hear . . . and hear carefully. I think you will grow to treasure it more with each playing.

FOUR 🍷🍷🍷🍷

**FAMOUS WARD SINGERS**

**MEETING TONIGHT:** Swing Low Sweet Chariot; Amazing Grace; The Lord's Prayer; Hallelujah; I'll Be There; A Step To Make; Don't Give Up The Journey; Babylon's Falling; Blessed Are They. (REALM RM 107.)

I LIKE gospel singing and gospel music in general. I enjoy Clara Ward and the Famous Ward Singers. But my all-time favourite remains the tremendously talented Mahalia Jackson. This latter lady has a magnificent dignity, as all who watched her performance in "Jazz on a Summer's Day" can testify.

Therefore, when other artists sing songs I have enjoyed by Miss Jackson, I am forced into comparisons. And it is here that this very good album comes off second best, however close.

I prefer this team on the happy-go-lucky items such as the title theme and "Hallelujah," although their "Swing Low" is definitely powerful.

THREE 🍷🍷🍷

**THE EAGLES**

**SMASH HITS:** Dance On; The Lonely Bull; Hava Nagila; Sukiyaki; The Desperados; Desafinado; Telstar; Scarlet O'Hara; Stranger On The Shore; Al Di La; Exodus; Pipeline. (PYE NPL 18084.)

THIS record surprised me, and pleasantly at that. The Eagles are not a "name" group in the way of some of their contemporaries such as The Shadows, Tornados, Spotnicks, etc., but they prove themselves capable of more than holding their own when it comes to turning out good discs.

I was most impressed with their versions of these hits, as they have taken the originals and added a little extra of their own. It's worthy of your attention.

FOUR 🍷🍷🍷🍷

**JOHNNY THUNDER**

**LOOP DE LOOP:** Loop De Loop; Good Morning Sadness; The Chain; A Broken Heart; All 'Round In A Circle; Bad Man; Zoo-Lee-Oh; Drink-Drink; Al-la Wetta; Beautiful; In And Out The Window; Don't Be Ashamed. (STATESIDE SL 10029.)

THE lad who was kept out of the best sellers here with the title song of this L.P. proves that he has something to offer to the pop public with this release.

Yes, Frankie Vaughan and The Chucks may have cornered all the big sales with their versions of the play song, but Johnny comes back fighting with a beaty and decidedly meaty album.

I think he could do quite well with this one.

THREE 🍷🍷🍷

**THE SHADOWS**

**THE SHADOWS' GREATEST HITS:** Apache; Man Of Mystery; The Stranger; F.B.I.; Midnight; The Frightened City; Kon-Tiki; 36-24-36; The Savage; Peace Pipe; Wonderful Land; Stars Fell On Stockton; Guitar Tango; The Boys; Dance On. (COLUMBIA 335X 1522.)

I BELIEVE that this is the L.P. which has been sold in shops abroad for some time, and that many fans here went as far as importing copies to add to their collections.

Columbia have proved very wise in releasing it here, as it is a natural best seller. All the great chart successes by The Shadows are contained herein.

It is already a best seller and will continue to be so for a long time to come.

FIVE 🍷🍷🍷🍷🍷

**SAMMY DAVIS JR.**

**SALUTES THE LONDON PALLADIUM:** My Kind Of Girl; Sophisticated Lady; Ballin' The Jack; Over The Rainbow; Brokenhearted; Smile; Jealousy; This Was My Love; Lazy River; Give Me The Moonlight; Tenement Symphony. (REPRISE R. 6095.)

IN this album, recorded at Pye's London studios, that top entertainer Sammy Davis Jr. pays tribute to the London Palladium and some of the many top stars who have played there.

The stars whose songs Sammy has chosen are Matt Monro, Duke Ellington, Danny Kaye, Judy Garland, Johnnie Ray, Nat King Cole, Frankie Laine, Frank Sinatra, The Mills Brothers, Frankie Vaughan and Tony Martin.

In the mildest terms this is an outstanding album, even for Sammy Davis. The British arrangers Peter Knight (strings) and Johnny Keating (brass) have done a magnificent job and so have the musicians. In fact it is praise all round for all concerned—but in particular the great star whose name is on the label.

This I strongly recommend.

FIVE 🍷🍷🍷🍷🍷

**DUKE ELLINGTON**

**COLEMAN HAWKINS**

**DUKE ELLINGTON MEETS COLEMAN HAWKINS:** Limbo Jazz; Mood Indigo; Ray Charles's Place; Wanderlust; You Dirty Dog; Self Portrait Of The Bean; The Jeep Is Jumpin'; The Rictic. (HMV CLP 1644.)

DUKE'S regular tenorman (Paul Gonsalves) is such a giant that the prospect of the Grand Old Man of the tenor substituting for him on this recording doesn't exactly quicken the pulse. Perhaps Hawkins was aware of this for he really blows during parts of this session. Mood Indigo displays him at his greatest. Duke, of course, plays great piano (the greatest, in fact) and the others produce the usual Ellington small-group sound, though Sam Woodyard sounds a bit carried away (or maybe the drums are just over-recorded). If the world were a slightly better place Limbo Jazz might well become a big pop hit.

FOUR 🍷🍷🍷🍷

**ROBERT PETE WILLIAMS**

**THOSE PRISON BLUES:** I'll Be Glad When I'm From Behind Iron Walls; Louise; Blue In Me; Come Here Baby; Tell Me What Is Wrong With You; I Got The Blues So Bad; Boogie Woman; Pardon Denied Again; Army Blues; Blues In The Dark; Make Me A Pallet On The Floor; Angola Special. (77 LA 12/17.)

SERVING a life sentence for murder in the Louisiana State Pen. at Angola, Robert Pete Williams is an excellent primitive-blues singer and guitarist, who has previously appeared on two other LPs recorded at the prison—"Angola Prison Spirituals" and "Southern Prison Blues."

This album, the first devoted entirely to Williams, presents deeply moving blues, sung and played in the great rural tradition, with an almost overwhelming melancholy and depth of meaning. Strong stuff, but so very rewarding. Recommended to all real blues lovers. R.L.M.

FOUR 🍷🍷🍷🍷

**MUGGSY SPANIER**

**AND HIS HUGE DIXIELAND BAND:** Columbia The Gem Of The Ocean; Chicago; I'm Comin' Virginia; Royal Garden Blues; The Lonesome Road; You Are My Sunshine; Too Marvellous For Words; Blues In The Night; Blue Skies; Midnight In Moscow. (MGM—C 936.)

IT'S not Dixieland. These are largely recordings of arrangements written for Muggsy's 1941 swing band. They were never committed to wax then and they are nostalgic but not very interesting today. Muggsy plays some pleasant cornet in his usual mellow manner and there are a few other Dixie-tinged solos of merit.

D.G.

TWO 🍷🍷

**OSCAR PETERSON**

**BURSTING OUT WITH THE ALL STAR BIG BAND!** Blues For Big Scotia; West Coast Blues; Here's That Rainy Day; I Love You; Daahoud; Tricetritism; I'm Old Fashioned; Young And Foolish; Manteca. (VERVE VLP 9029.)

THIS could be described as a remake of the Hollywood-recorded Swinging Brass album of 1960. And, like most remakes, this one is Bigger! Better! More Star-Studded! The large band, directed by Ernie Wilkins, is really packed with stars (guys such as Clark Terry, Roy Eldridge and the Adderley brothers just doing section work) and they get a much more cohesive sound than Oscar's previous outing with the band. (Incidentally, it's possible to make a direct comparison: Big Scotia is on both LPs.)

It could be argued that, in this setting, you don't get much of a chance to hear the incomparable trio (with the super-swinging Oscar, Ray Brown—by far the leading bassist in jazz—and the faultless Ed Thigpen). But it could equally be said that the album gives you both small-group and big-band effects. On the whole, the format works out fine.

D.G.

FOUR 🍷🍷🍷🍷

**LESTER YOUNG**

**AND THE KANSAS CITY FIVE:** Way Down Yonder In New Orleans; I Want A Little Girl; Countless Blues; Pagan; The Devil; I Know That You Know; Laughing At Life; I Got Rhythm; Three Little Words; Four O'Clock Drag; Jo-Jo; Them There Eyes; Good Mornin' Blues. (STATESIDE SL 10002.)

THE title's a bit of a con, since Lester doesn't play on all tracks but all the music is first-class (Buck Clayton is on top form), the two rhythm sections (one from the 1938 date and the other from 1944) are excellent and the late President of the Tenor Saxophone plays sax that is a model of this style (which he created) and clarinet (which he recorded rarely, making this a highly important LP release) that is as masterly as any jazz clarinet ever blown. There's genius in them that grooves.

D.G.

FIVE 🍷🍷🍷🍷🍷

**RICHARD "GROVE" HOLMES**

**THAT HEELIN' FEELIN':** Them That's Got; Seven Come Eleven; Deep Purple; Good Groove. (FONTANA 688104.)

THERE'S a lot to like about this jazz with organ group. They play on a lively beat with the uptempo numbers and with pleasant melodic feeling in the slows. Ben Webster goes a long way to making this a fine LP. His tenor playing matures like good wine through the years. On trombone, Lawrence "Tricky" Lofton, plays with refreshing earthy quality for this style of jazz. The rhythm section led by Les McCann on piano ably assist. With some excellent solo piano from McCann thrown in. It surprises me a little why "Grove" Holmes should lead this group, but he must be congratulated for the restraint he shows on the organ, as too often this instrument does tend to dominate the proceedings. All round, this is a good one to have.

R.B.

FOUR 🍷🍷🍷🍷

**THE THREE SOUNDS**

**BLUE GENES:** Mr. Wonderful; Autumn In New York; Love Somebody; Blue Genes; Red Sails In The Sunset; In A Mellow Tone; Gina, My Love; Whims Of A Chamberland. (VERVE VLP 9032.)

FOR the record the Three Sounds are Gene Harris (piano), Bill Dowdy (drums), and Andrew Simpkins (bass). Their music is happy jazz and can be enjoyed by anyone. There is nothing "way out" about the performance whatever.

An ideal piano jazz starter disc for the hesitant fringe fan. There are touches of Garner's influence but never any direct copying I could detect.

Yes, lend an ear you new jazz collectors. Could be you'll like it.

J.W.

THREE 🍷🍷🍷

**JOHN COLTRANE**

**QUARTET**

**BALLADS:** Say It (Over And Over Again); You Don't Know What Love Is; Too Young To Go Steady; All Or Nothing At All; I Wish I Knew; What's New; It's Easy To Remember; Nancy (With The Laughing Face). (HMV CLP 1647.)

JOHN COLTRANE (tenor) is joined by Jimmy Garrison (bass), McCoy Tyner (piano) and Elvin Jones (drums).

I haven't really heard too much of John Coltrane's work. But he is rated very highly by the hard core of jazz critics. He is a forceful player, even on these ballads this shows, and an undoubtedly good musician. But I still haven't got the message.

He doesn't excite me as does Zoot Sims. He doesn't relax me in the way I enjoy Stan Getz. But then I openly confess that every Charlie Parker record doesn't knock me out—and this is tantamount to sacrilege in jazz.

The music is worth listening to on this set even though it isn't John Coltrane at full tilt on out and out jazz improvisations.

J.W.

THREE 🍷🍷🍷

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# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |   |
|---|---|
| 1 EASIER SAID THAN DONE*<br>2 (6) Essex                       | 27 HOPELESS*<br>36 (3) Andy Williams                          |
| 2 SO MUCH IN LOVE*<br>3 (5) Tymes                             | 28 SHUTDOWN*<br>25 (7) Beach Boys                             |
| 3 SURF CITY*<br>4 (5) Jan & Dean                              | 29 DON'T SAY GOODNIGHT AND MEAN GOODBYE<br>34 (3) Shirelles   |
| 4 SUKIYAKI*<br>1 (8) Kyu Sakamoto                             | 30 NO ONE<br>39 (2) Ray Charles                               |
| 5 TIE ME KANGAROO DOWN, SPORT<br>10 (4) Rolf Harris           | 31 STRING ALONG*<br>17 (6) Rick Nelson                        |
| 6 BLUE ON BLUE*<br>6 (7) Bobby Vinton                         | 32 STILL*<br>15 (12) Bill Anderson                            |
| 7 MEMPHIS<br>9 (4) Lonnie Mack                                | 33 MY TRUE CONFESSION<br>40 (2) Brook Benton                  |
| 8 HELLO STRANGER*<br>5 (8) Barbara Lewis                      | 34 MY SUMMER LOVE<br>20 (6) Ruby & Romantics                  |
| 9 ONE FINE DAY*<br>7 (6) Chiffons                             | 35 TILL THEN<br>41 (3) Classics                               |
| 10 FINGERTIPS<br>18 (3) Little Stevie Wonder                  | 36 I LOVE YOU BECAUSE*<br>19 (12) Al Martino                  |
| 11 IT'S MY PARTY*<br>8 (10) Lesley Gore                       | 37 COME AND GET THESE MEMORIES*<br>28 (10) Martha & Vandellas |
| 12 PRIDE AND JOY<br>13 (4) Marvin Gaye                        | 38 FIRST QUARREL*<br>21 (5) Paul & Paula                      |
| 13 YOU CAN'T SIT DOWN*<br>11 (11) Dovells                     | 39 WITHOUT LOVE<br>46 (2) Ray Charles                         |
| 14 NOT ME<br>24 (3) Orions                                    | 40 BE TRUE TO YOURSELF<br>44 (2) Bobby Vee                    |
| 15 WIPEOUT*<br>43 (2) Surfaris                                | 41 18 YELLOW ROSES<br>26 (8) Bobby Darin                      |
| 16 (YOU'RE THE) DEVIL IN DISGUISE*<br>— (1) Elvis Presley     | 42 ABILENE*<br>— (1) George Hamilton IV                       |
| 17 JUST ONE LOOK*<br>30 (3) Doris Troy                        | 43 BIRDLAND*<br>31 (8) Chubby Checker                         |
| 18 THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER*<br>14 (9) Nat Cole | 44 CANDY GIRL<br>— (1) 4 Seasons                              |
| 19 ON TOP OF SPAGHETTI*<br>16 (6) Tom Glazer                  | 45 MY WHOLE WORLD IS FALLING DOWN*<br>— (1) Brenda Lee        |
| 20 HARRY THE HAIRY APE<br>29 (3) Ray Stevens                  | 46 SHAKE A TAILFEATHER<br>— (1) 5 Du-Tones                    |
| 21 SWINGIN' ON A STAR<br>22 (4) Big Dee Irwin                 | 47 I WONDER*<br>— (1) Brenda Lee                              |
| 22 BLOWIN' IN THE WIND*<br>— (1) Peter, Paul & Mary           | 48 SIX DAYS ON THE ROAD<br>— (1) Dave Dudley                  |
| 23 FALLING*<br>23 (5) Roy Orbison                             | 49 GOODNIGHT MY LOVE<br>— (1) Fleetwoods                      |
| 24 DETROIT CITY*<br>32 (2) Bobby Bare                         | 50 MARLENA<br>— (1) 4 Seasons                                 |
| 25 DA DOO RON RON*<br>12 (11) Crystals                        |   |
| 26 RING OF FIRE*<br>38 (3) Johnny Cash                        |   |
- (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

**FAST** rising U.S. hits include: "Tips of My Fingers," Roy Clark; "Judy's Turn To Cry," Lesley Gore; "True Love Never Loves Smooth," Gene Pitney; "Jack the Ripper," Link Wray; "Mama Don't Allow," The Rooftop Singers; "Land of 1,000 Dances," Chris Kenner; "Love Me All the Way," Kim Weston; "What Makes Little Girls Cry," Victorians; "Dance, Dance, Dance," Joey Dec; "Sometimes You Gotta Cry A Little," Bobby Bland; "Twist It Up"/"Surf Party," Chubby Checker.

New U.S. releases include: "I Want To Stay Here," Steve Lawrence and Eydie Gorme; "Treat 'em Tough," Jimmy Soul; "Dum Dum Dee Dum," Johnny Cymbal; "Can't Nobody Love You," Solomon Burke; "Moonlight Tango," Mr. Acker Bilk; "Next Time," Wink Martindale; "Ice Cream Man," Tornadoes; "This Is All I Ask," Burl Ives; "It's Too Late," Wilson Pickett; "A Breath-taking Guy," Supremes; "Irma La Douce," Adam Wade; "The Lonely Surfer," Jack Nitzsche; "Need Him," Little Richard; "In My Tenement," Jackie Shane; "Just Your Imagination," Martha and Savoys.

Dot records seem to be having an enormous number of beat instrumental hits. "Bos," Rumlbers; "Pipeline," Chantays; "Hot Pastrami," Dartells; and now "Wipeout," Surfaris.

Four Seasons have their seventh and eighth U.S. hits in a row with "Candy Girl"/"Marlena"—no wonder they are the top U.S. stars—they haven't been on the scene a year! N.J.

## BRITAIN'S TOP LP's

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SHADOWS GREATEST HITS (4) The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- SUMMER HOLIDAY (2) Cliff Richard & The Shadows (Columbia)
- IT HAPPENED AT THE WORLDS FAIR (5) Elvis Presley (RCA-Victor)
- BILLY (8) Billy Fury (Decca)
- WEST SIDE STORY (6) Sound Track (CBS)
- I'LL REMEMBER YOU (7) Frank Ifield (Columbia)
- SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- BOBBY VEE'S GOLDEN GREATS (12) Bobby Vee (Liberty)
- HATS OFF TO DEL SHANNON (13) Del Shannon (London)
- EDDIE COCHRAN MEMORIAL ALBUM (15) Eddie Cochran (Liberty)
- BUDDY HOLLY STORY Vol. 1 (11) Buddy Holly (Coral)
- SINATRA-BASIE (10) Frank Sinatra with Count Basie (Reprise)
- CLIFF'S HIT ALBUM (—) Cliff Richard (Columbia)
- BUDDY HOLLY STORY Vol. 2 (—) Buddy Holly (Coral)
- LOVELY AND BLUE (16) Roy Orbison (London)
- STEPTOE & SON (18) Harry Corbett & Wilfred Bramble (Pye)
- ALL ALONE AM I (14) Brenda Lee (Brunswick)
- ALL-STAR FESTIVAL (—) Various Artists (UNO)

## BRITAIN'S TOP EP's

- FRANK IFIELD'S HITS (1) Frank Ifield (Columbia)
- BILLY FURY & THE TORNADOS (3) Billy Fury & The Tornadoes (Decca)
- HOLIDAY CARNIVAL (2) Cliff Richard (Columbia)
- JET & TONY (12) Jet Harris & Tony Meehan (Decca)
- DANCE ON WITH THE SHADOWS (4) The Shadows (Columbia)
- FACTS OF LIFE FROM STEPTOE & SON (10) Wilfred Bramble & Harry H. Corbett (Pye)
- HITS FROM THE FILM "SUMMER HOLIDAY" (5) Cliff Richard & The Shadows (Columbia)
- JUST FOR FUN (7) Bobby Vee & The Crickets (Liberty)
- MORE OF FRANK IFIELD'S HITS (6) Frank Ifield (Columbia)
- KID GALAHAD (9) Elvis Presley (RCA-Victor)
- RAVE ON (11) Buddy Holly (Coral)
- ON THE AIR (8) The Spotnicks (Oriole)
- DEL SHANNON No. 2 (13) Del Shannon (London)
- FOREVER KIND OF LOVE (17) Bobby Vee (Liberty)
- ONLY THE LONELY (19) Roy Orbison (London)
- OUT OF THE SHADOWS Vol. 1 (—) The Shadows (Columbia)
- THE BOYS (14) The Shadows (Columbia)
- HOW DO YOU DO IT? (—) Gerry & The Pacemakers (Columbia)
- I CAN'T STOP LOVING YOU (15) Ray Charles (HMV)
- DECK OF CARDS (—) Wink Martindale (London)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## GERRY HOLDS OFF FRANK

**WELL**, despite his huge leap last week, Frank is staved off from the top spot by the power of Gerry. The Shads fall one place, and Buddy Holly moves up for his highest position yet with the R & B styled "Bo Diddley".

Elvis makes the top ten — something he didn't with his last — while Lesley Gore, the Crystals, and Kenny Lynch continue to make progress. Sensational jumps for the Searchers and Brian Poole, while there are several interesting new entries.

Big R & B breakthrough "Go-Go-Go" from Chuck Berry crashes in, followed by Jimmy Soul's fantastic "If You Wanna Be Happy", a former U.S. No. One. The Big Three and Wayne Fontana, plus the Dakotas are the new Liverpool entries, while Adam looks like having a big hit with "Walkin' Tall".

- |  |  |
|--|--|
| 1 I LIKE IT<br>1 (7) Gerry & The Pacemakers (Columbia)                                 | 27 NATURE'S TIME FOR LOVE<br>33 (3) Joe Brown (Pye)                    |
| 2 CONFESSIN'<br>3 (3) Frank Ifield (Columbia)  | 28 TWO KINDS OF TEARDROPS<br>20 (12) Del Shannon (London)              |
| 3 ATLANTIS<br>2 (6) The Shadows (Columbia)   | 29 RONDO<br>24 (5) Kenny Ball (Pye)                                    |
| 4 BO DIDDLEY<br>7 (6) Buddy Holly (Coral)  | 30 IT'S TOO LATE NOW<br>41 (4) The Swinging Blue Jeans (HMV)           |
| 5 TAKE THESE CHAINS FROM MY HEART<br>6 (9) Ray Charles (HMV)                           | 31 NOBODY'S DARLIN' BUT MINE<br>26 (4) Frank Ifield (Columbia)         |
| 6 WELCOME TO MY WORLD<br>9 (5) Jim Reeves (RCA-Victor)                                 | 32 ANOTHER SATURDAY NIGHT<br>34 (9) Sam Cooke (RCA-Victor)             |
| 7 DECK OF CARDS<br>5 (13) Wink Martindale (London)                                     | 33 YOUNG LOVERS<br>23 (12) Paul & Paula (Philips)                      |
| 8 IF YOU GOTTA MAKE A FOOL OF SOMEBODY<br>4 (10) Freddie & The Dreamers (Columbia)     | 34 INDIAN LOVE CALL<br>32 (5) Karl Denver (Decca)                      |
| 9 IT'S MY PARTY<br>14 (4) Lesley Gore (Mercury)  | 35 CAN'T GET USED TO LOSING YOU<br>25 (16) Andy Williams (CBS)         |
| 10 DEVIL IN DISGUISE<br>27 (2) Elvis Presley (RCA-Victor)                              | 36 FARAWAY PLACES<br>45 (2) The Bachelors (Decca)                      |
| 11 FALLING<br>10 (7) Roy Orbison (London)  | 37 WALKIN' TALL<br>— (1) Adam Faith (Parlophone)                       |
| 12 DA DOO RON RON<br>16 (4) The Crystals (London)                                      | 38 JUST LIKE ME<br>37 (7) The Hollies (Parlophone)                     |
| 13 FROM ME TO YOU<br>8 (13) The Beatles (Parlophone)                                   | 39 SHY GIRL<br>29 (6) Mark Wynter (Pye)                                |
| 14 DO YOU WANT TO KNOW A SECRET?<br>11 (11) Billy J. Kramer & The Dakotas (Parlophone) | 40 PIPELINE<br>28 (13) The Chantays (London)                           |
| 15 FORGET HIM<br>13 (8) Bobby Rydell (Cameo-Parkway)                                   | 41 IT'S BEEN NICE<br>30 (5) The Everly Brothers (Warner Bros.)         |
| 16 WHEN WILL YOU SAY I LOVE YOU?<br>12 (9) Billy Fury (Decca)                          | 42 HOW DO YOU DO IT?<br>40 (18) Gerry & The Pacemakers (Columbia)      |
| 17 SWEETS FOR MY SWEET<br>39 (3) The Searchers (Pye)                                   | 43 THE CRUEL SEA<br>— (1) The Dakotas (Parlophone)                     |
| 18 YOU CAN NEVER STOP ME LOVING YOU<br>22 (4) Kenny Lynch (HMV)                        | 44 AIN'T THAT A SHAME<br>38 (3) The Four Seasons (Stateside)           |
| 19 TWIST AND SHOUT<br>48 (2) Brian Poole & The Tremeloes (Decca)                       | 45 GO GO GO<br>— (1) Chuck Berry (Pye)                                 |
| 20 IN DREAMS<br>15 (20) Roy Orbison (London)   | 46 HELLO JOSEPHINE<br>— (1) Wayne Fontana & The Mind Benders (Fontana) |
| 21 BOBBY TOMORROW<br>21 (4) Bobby Vee (Liberty)  | 47 BY THE WAY<br>— (1) The Big Three (Decca)                           |
| 22 THE ICE CREAM MAN<br>18 (6) The Tornadoes (Decca)                                   | 48 SWING THAT HAMMER<br>36 (4) Mike Cotton (Columbia)                  |
| 23 SCARLETT O'HARA<br>17 (11) Jet Harris & Tony Meehan (Decca)                         | 49 IF YOU WANNA BE HAPPY<br>— (1) Jimmy Soul (Stateside)               |
| 24 LUCKY LIPS<br>19 (10) Cliff Richard (Columbia)                                      | 50 LOSING YOU<br>50 (16) Brenda Lee (Brunswick)                        |
| 25 SUKI YAKI<br>35 (3) Kyu Sakamoto (HMV)  |  |
| 26 HEY MAMA<br>31 (4) Frankie Vaughan (Philips)  |  |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)

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

- (1) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (4) BIG MAN, Four Preps
- (3) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (2) ON THE STREET WHERE YOU LIVE, Vic Damone
- (7) SUGAR MOON, Pat Boone
- (8) RAVE ON, Buddy Holly
- (10) SALLY DON'T YOU GRIEVE/BETTY, BETTY, BETTY, Lonnie Donegan
- (6) TWILIGHT TIME, Platters
- (5) WHO'S SORRY NOW, Connie Francis
- (9) BOOK OF LOVE, Mudlarks
- (20) ENDLESS SLEEP, Marty Wilde
- (12) WITCH DOCTOR, Don Lang
- (13) PURPLE PEOPLE EATER, Sheb Wooley
- (16) I'M SORRY I MADE YOU CRY, Connie Francis
- (15) STAIRWAY OF LOVE, Michael Holliday
- (14) TOM HARK, Elias & his Zig Zag Jive Flutes
- (11) THE ARMY GAME, TV Cast
- (20) THE ONLY MAN ON THE ISLAND, Tommy Steele
- (19) ON THE STREET WHERE YOU LIVE, David Whitfield
- (—) A VERY PRECIOUS LOVE, Doris Day

## THE HIT OF 1963

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# LONG WAIT IS OVER

*At last the Springfields have the recognition they deserve*

FOR the best part of three years, I've gone out on a limb about The Springfields. For me, easily the best vocal group in the business through the whole of that time. It felt pretty good out there on that limb, because I never lost confidence in my theory.

End of boasting bit.

For The Springfields are now in a fantastic position in British show business. Certainly it took time. Their progress was marked by the weird business of getting big hits in the States long before they were fully appreciated by the British buyers.

Now all is forgiven. The New Record Mirror survey of discs for the first six months of this year showed:

The Springfields with Number One biggest hit disc — "Island Of Dreams", which did six months in the charts altogether and was a comfortable winner;

The Springfields with Number 22 biggest hit disc — "Say I Won't Be There", which did better overall than, for example, such a biggie as "Scarlett O'Hara".

The Springfields at Number Four in the list of British chart stars during the 26 weeks, ahead of such as The Shadows, Jet and Tony, Bill Fury and Messrs. Holly and Presley.

## UNALTERED

There was a lot of humming and hab-ing when Tim Field left the group, because of his wife's ill-health and new man Mike Pickworth was brought in. Some felt the group's unique sound must change slightly. To my Springfield-dominated ear-drums, it has NOT altered.

This trio have harmony OFF stage as well as on. Which is pretty surprising when you think that Mike really goes for folksey music, Dusty for gospel and R and B and Tom for Latin-ish material. Tom gets his way on several of the LP tracks; Mike's had a good run of Country gear through Tom's single compositions — and Dusty is smiling broadly at the wonderful R and B, plus Gospel, of their latest: "Come On Home".

Said Tom: "Naturally, we're thrilled that everything is going so well. One or two people have said that the new single is really not our line of country. They base that on the hit status of the previous singles."

## COMMERCIAL

"It is really, though, After all, I wrote it and did so quite deliberately. It IS R and B, though we haven't gone all the way with it. That really wouldn't be wise for us right now, because we have to stay within the bounds of commercial appeal."

"Sometimes it's a problem trying to beat the label of one kind of music or other. Because of the big discs, we've got that C and W tag. But long before the hits came along, we were operating as a group and we used to sing all kinds

of music. And in a lot of different languages, too.

"You've simply got to ring the changes, though not too drastically or the fans can't cope. Dusty, for instance, takes solo passages in various different places on 'Come On Home'. We use 12-string guitar for the opening. Mike has a guitar solo. Though the basic sound is all Springfield, we've just chopped the formula round as much as we can."

by  
**PETER JONES**

Apart from the much-quoted Cliff Richard theory that "Dusty sounds like a white Negress", the Springs are culling praise from all over the world. The Americans, it seems, have difficulty in understanding that the trio do not actually come from Nashville, Tennessee, and the disc reviewers from Tokyo to Toledo review in rave fashion.

## PRAISE

Main reason for admiring the Springfields is the way they have stuck to their guns. They've been turning out first-class discs for a long while now and there have been times when they've been very depressed at the way they have failed to raise a gallop in the charts.

They've been sustained, in fact, more by words of praise from the critics than from true appreciation from the fans.

They're are not tackling a summer season this year so as to be clear to undertake major television shows on the Continent and dates here. I suspect they'd like to return to America and do a little more digging into the music scene there, but commitments here are hectically heavy.

That NRM analysis of last week proved conclusively that the Springfields have arrived. And that they won't be leaving for a long, long time.

I don't have to be out on that limb any more.

And I rather miss it!



DUSTY, MIKE and TOM have hit the top internationally. And they will undoubtedly sustain this success. Talent will out . . . as Peter Jones states alongside.

# This Group Gets U.S. Sound

"NO, I guess we're not very patriotic," said the Remo Four. "At least musically anyway." Together with their lead singer Johnny Sandon they just don't reckon the music that comes from this pearly island. Mind you, there's a lot of U.S. music that they don't dig much either. You may think, what a cheek these blokes have got to criticise our home-grown produce.

Well, when you hear their disc you probably will think differently. "Lies" is the top side, and it's as good a bit of home-grown stuff as you'll ever hear this side of the Atlantic. Self-penned by the boys, it should have everyone jumping about to the great beat, when they hear it. Flip is their own workout of the Ben. E. King number "On the Horizon." And they treat it in a very excellent way, too, I can assure you.

by  
**NORMAN JOPLING**



JOHNNY SANDON and the REMO 4 were first spotlighted by the NRM earlier this year in our Mersey spread. Since then Bill Harry has kept us informed of their activities. Now they look like hitting the charts, says Norman Jopling alongside.

The boys themselves hail from well, there's no need to say where they come from except it's the home of The Beatles. They are rated very highly, even in their home territory where they were picked out for a recording contract by Pye's recording manager Tony Hatch, who watched them rehearse at the Cavern Club.

They cut seven sides in the Pye studios down in London, and the two, "Lies" and "On the Horizon," were the ones picked out as the likely winners. "Lies" was, in fact, the only original composition among them—it was penned by the boys and the finishing touches were added in the studio.

Johnny himself is 22 and, apart from music, names acting as one of his ambitions. He joined an amateur dramatics company and stayed with them for three years, doing mainly serious roles and appearing in many Shakesperian productions, including "As You Like It." One of his favourite actors is, of course, Sir Laurence Olivier. Johnny's voice is very well suited to the stage—it is deep and

powerful and this is one of the reasons why he used to perform a lot of country and western material, while he was with the Searchers.

Johnny left the Searchers about eighteen months back. When the Remo Four toured the U.S. bases in France, they asked Johnny to come along as their vocalist. As his style fitted in better with the Remo Four than with the Searchers (currently in the charts with "Sweets for my Sweet") he decided to join them.

## REPUTATION

Since then the boys have built up a very solid reputation in the North, and are renowned for their handlings of R & B type number, plus some country style things. They tend, like most Northern groups, to disregard pop music because of its lack of beat.

The boys have a view of London groups that may seem rather strange to anyone living in London. For most of the London groups that have toured Liverpool have been wearing silver and gold suits, and were extremely fond of all the Presley movements, etc. The Liver-

pool boys, who grew out of all this years ago, tend to think of Londoners as akin to their groups!

Line-up of the group is, apart from lead singer Johnny, Don Andrew, born July 14, 1942. He plays bass guitar and dislikes people who pull him up over his accent. Lead guitar is Colin Manley, and his ambition is to beat the British Wimpey-eating record.

Roy Dyke is the drummer—he's 18 and can also play guitar. Rhythm guitar is Phil Rogers and, like most of the others, he's a keen fan of Ben. E. King.

That just about sums up this group, then—a goodly sound coming from a team of efficient performers. And, just for the record —they DO have an American sound . . .

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