

INSIDE: EDDIE COCHRAN, NAT COLE, ROLF HARRIS, SURFING

EVERY WEEK!

BRITAIN'S TOP
50!

AMERICA'S TOP
50!

RECORD CHARTS

NEW
RECORD MIRROR
6d

116 SHAFTESBURY AVENUE, LONDON, W.1.

PLUS

A PAGE OF PICTURES (P.12)

THE LATEST
SINGLES
LPs and EPs
REVIEWED

No. 123

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

WEEK ENDING JULY 20, 1963

EVERY THURSDAY



CHUCK BERRY gets a new look at the charts from the inside as his "Go, Go, Go" strikes a blow for R & B at No. 41.



It really is all happening for RINGO, JOHN, GEORGE and PAUL right now. They've had two major single hits, a lengthy LP chart-topper, and now a smash EP. (NRM Picture by DEZO HOFFMANN.)



Perennial hit-maker pop veteran FRANKIE VAUGHAN is with us again with his swinging version of "Hey Mama". Frankie is doing nicely at No. 21.



Long-established hit-makers, the SHADOWS do a spot of vocalising with harmonica and guitar accompaniment. Their "Atlantis" is currently at No. 4.



ELVIS is back, heading for the top. His "Devil In Disguise" (No. 3 this week) is making his critics eat their words of recent weeks. It takes more than one slight lapse to keep a champion down. Picture is from "It Happened At The World's Fair".

CONGRATULATIONS FRANK IFIELD ON YOUR GREAT RECORDING

No.1 I'M CONFESSIN' No.1
on COLUMBIA DB 7062

FRANCIS, DAY & HUNTER LTD., 140 CHARING CROSS ROAD, LONDON, W.C.2 TEM 9351

GREAT JAZZMAN TO GREAT BUSINESSMAN

SOFT lights, a smoke-hazed atmosphere, gentleness, smooth (and, if you're a susceptible girl, spine-tingling) singing.

That's the predominating image of Nat King Cole, caster of show business spells, the only pop singer in the world with a 20-year record of hit recordings; fads and fancies have come and gone, but Nat's star has never been eclipsed.

How has it been done?

The key to Nat's success is to be found in two different aspects of his personality.

First, the tycoon mentality. "I'm a businessman," he told me. "Commercial is a dirty word to some people, I know, but I'm in the business of selling songs." Not just songs, though. As the royalties and concert fees have come flooding consistently in, Nat has become increasingly expert at investing his money. He owns publishing companies, a record label, a film and TV company, a paper cup factory in Puerto Rico, and even dabbles in the world of prize-fighter sponsorship. All of which is just about the opposite of the kind of easy-going, relaxed on-stage sentimentalist. But Nat has learnt the hard way to confine sentimentality and the happy-go-lucky approach to his songs and his happy family. The United States Government once demanded his home (the same Los Angeles home that white racists had tried to stop him moving into) because he owed \$150,000 in taxes. So Nat promised the tax men he'd pay up and promptly set about putting his affairs on a more business-like footing.

CORN

It took years (and cost him ulcers and a stomach operation), and has made Nat—off stage—a harder, more calculating man. The business world has increasingly fascinated him. At the end of the year he parts company from his long-time personal manager Carlos Gastel. Obviously, 44-year-old Nat can't stay at the pop top for ever. Quality treatment of quality songs is none too fashionable these days, and he has lately shown signs of lowering his musical standards (his latest, "Those Lazy-Hazy-Crazy Days Of Summer," is cheerfully unabashed sing-along corn).

My guess is that Nat will milk the market as much as he can in the next year or two, and then concentrate more on business than on singing. Nat Cole, the millionaire businessman, will take over.

But buried beneath the polished manners, the dark, dignified suits and the shrewd decisions there is that other aspect of Nat, the one that started him on the road to fame and fortune: the jazz pianist.

All Nat's recordings and concert achievements have been built on a rock-solid basis of tremendous musicianship. He was no routine jazzman; he was one of the giants of his instrument, a great influence on Oscar Peterson and Ray Charles, among others. Although he has chosen to soft-pedal his jazz talent, he still plays from time to time and on his current British tour he is treating audiences to a quarter of an hour's piano playing as an interlude between songs.

FLATTERED

"I'm very flattered that so many people still remember my jazz work," said the man who once set Jazz at the Philharmonic concerts

by **DAVID GRIFFITHS**

ablaze. "I enjoy listening to all kinds of music and keep up with the new trends in jazz. I admire any style so long as the players are good musicians and know what they're doing. Oscar Peterson, who was a follower of mine, is now one of my favourites. Phineas Newborn, I think, is one of the greatest piano talents around. And there's George Shearing, with whom I made an album recently. They say Shearing has become commercial. Well, I think he's playing better than ever, if anything.

RESENT

"That's one of the sad things about jazz. So many of the people in it seem to resent commercial success. They say that if you are successful with the public you can't be much good.

"They just want to play for themselves and expect the public to come to them. But nobody has to go out and listen to jazz. If you work in a store, you've got enough on your mind running the store; you don't owe it to musicians to support them. The public just aren't going to come to jazz, and until musicians realise this and make some efforts to go out and sell their music, they won't reach anything but a small potential of the audience. Jazz has a great deal to offer; it's one of the greatest things in the world, but people need convincing that the musicians are not all irresponsible junkies and wild characters."

BAD SHAPE

Why, then, doesn't the impeccably responsible Nat King Cole set a bit more of an example—perhaps by making a jazz album or two?

"I could if I wanted. Under my contract with Capitol I can record what I like. But I think you'll agree that such records would be a bit of a risk."

Then Nat's voice became confidential: "But maybe there's another reason why I am not eager to make a jazz record. It's a psychological problem. Everybody has such rosy memories of my piano playing—I'm often told how good I was then—that I'm scared I may not be able to live up to my old reputation. My fingers are in terrible shape today!"

In short, Nat King Cole, 1963, doesn't want to face comparison with Nat King Cole, 1943—which is probably the only penalty in being at the top for 20 years. Even a millionaire can feel inferior to a creative artist.

At London's Finsbury Park Astoria, Nat 'King' Cole enchanted a packed house with a repertoire that included many of his most famous songs. He worked his way through such numbers as "I Am In Love", "The Way You Look Tonight", "Let There Be Love" and "Non Dimenticar".

His fabulous personality shone through to every member of the audience and his gags were good enough to have been quipped by any professional comedian. He ended the show with "Mona Lisa" and "Ramblin' Rose"—two of his best known songs.

The combination of Nat, with the excellent Ted Heath orchestra, has produced probably one of the greatest programmes this theatre has ever seen or heard.



(NRM Picture by DEZO HOFFMANN.)

THE BOY MILLIONAIRE . . .

CANADA'S world-famous 'Golden Boy' stands just five feet, four inches tall. Whilst still in his teens he achieved the success that most performers never win in a lifetime.

Paul Albert Anka was born on July 30th, 1941 in Ottawa, Canada's lovely capital city, where his parents, Andy and Camy Anka, ran a restaurant. He has a younger brother and sister, Andrew and Marian.

At the ripe old age of twelve his take-off of Johnnie Ray, at the Ocean Beach Club in Gloucester, Mass., made him richer by 35 dollars. While attending Fisher Park High School his musical ambitions led to the formation of a vocal trio consisting of himself and two classmates, which he named 'The Bobbysoxers'. Paul himself penned most of the material they performed. They enjoyed minor success locally but after a year Paul decided to go solo again.

In 1956, with high hopes, a sheaf of compositions under his arm and his sights set on the big-time, he headed for Hollywood to spend the summer with his Uncle Maurice. His rounds of the disc companies resulted in success when Modern Records bought one of his songs. The disc was released in Canada bearing Paul's name as both composer and singer but the combination totalled only sales of 2,500.

It was here that the Anka perseverance became evident. Swallowing the bitter disappointment he continued to compose the music he felt sure the teenagers wanted.

One day early in March, 1957, 15-year-old Paul arrived in New York with nothing but faith in his own ability and 100 dollars borrowed from his father. A phone-call to ABC Paramount Records secured an audition and an appointment was arranged for the following day. The company signed Paul there and then, much to his astonishment.

NINE-MILLION

On the day of the session the studio scene was similar to that at any other but history was in the making. The song was "Diana". This disc—his musical tribute to a school-day sweetheart—jumped to the No. 1 spot in both England and America. It remained in the British best sellers for five months, going on to win for Paul eight Golden Records, selling nine million discs throughout the world and entering the Five Best Sellers Of All Time.

Paul, the phenomenal, went on a hectic tour of the States with "The Biggest Show of 1957" and watched his second hit climb the Top Ten. At each venue the fans turned out in force. On December 4th he flew over for a visit to the British Isles. A starring appearance in "Sunday Night At The London Palladium" introduced him via television and the tour became a box-office sellout as advance bookings poured in. After stops in England, Ireland, Scotland and Wales he left for home holding a British Gold Disc for "Diana".

Early in 1958 came Australian bookings and a stop-off en route in blue Hawaii. Adoring fans and near riots greeted him in every country.

. . . CAN PAUL ANKA'S LATEST DISC 'HELLO JIM' GIVE HIM A LONG-AWAITED HIT?

she had been a constant booster in Paul's career.

More screen appearances followed in "The Private Lives of Adam and Eve", "Look In Any Window" and Zanuck's "The Longest Day", the story of the D-Day landings on the beaches of Normandy. The title tunes of all these pictures stemmed from Paul's prolific pen. Between movies, appearances all over the world kept his foreign fans happy.

by **DESMOND KELLY**

Inevitably, he graduated to the night-club circuit and played the famous Copacabana and Las Vegas. In August, 1961 Paul flew to London to tape a TV Spectacular for Granada.

One of the most important steps in his career was taken when, after five highly successful and profitable years with ABC Paramount, he switched to R.C.A.-Victor. His first disc for the new label "Love Me Warm And Tender" gave him what had been sadly lacking in the previous few years—a best-seller in England.

On a Saturday in March, 1963, in the town hall of the fashionable 16th district of Paris, Paul was married to Anne Alison de Zogheb, daughter of Count Charles de Zogheb, a Lebanese business man. The honeymoon was spent at a Swiss ski resort.

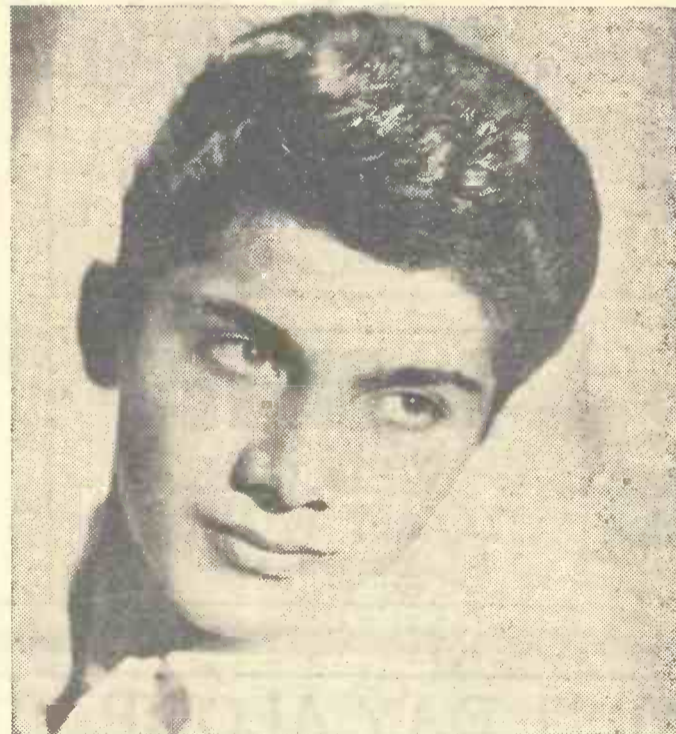
UNIQUE

Over the years Anka has become unique in the here-today-gone-tomorrow disc business. Not only has he stayed the course, outlasting the rock era, but at the present moment is a one-man musical institution. He writes his own worldwide hits, records them himself for his own record company and publishes them through Spanka Music, his own firm with international distribution. He earns £30,000 a week. He is a dollar millionaire several times over. He has sold 30,000,000 records. He is 21 years old.

This then is Paul Anka. Many know him as "America's Junior Ambassador Of Song", spreading goodwill in the countries in which he performs, bringing the young and old of all nations together through the common bond of his deeply emotional music.

From Cuba to Finland, the Soviet Border to the Far East, he has contributed more than a little to better world understanding, with nothing more than a smile, a voice, and a song in his heart.

Truly one of the greats.



A second British visit followed in March and then to New York for a guest appearance in the film "Let's Rock" which, over here, was re-titled "Keep It Cool".

JAPAN

The Japanese Hit Parade, at this time, showed five Anka discs in prominent positions so Paul went out to say "Thank You" personally and toured there for six weeks. A ticker tape welcome awaited in Tokyo and fans lined the streets to the airport on departure. Towards the end of 1958 this much-travelled performer undertook a lengthy European tour. Appearances in Antwerp, Brussels and the French Provinces preceded the welcome that awaited in North Africa where seasoned paratroopers had to act as escort. From the Monte Carlo Casino to Paris, London and finally a series of Italian concerts.

A steady flow of hit songs was

emerging from Paul's pen all the time and one of them became the last number that the great Buddy Holly recorded before his tragic death. The title "It Doesn't Matter Anymore" proved sadly ironic.

The cameras were rolling in Hollywood for "Girl's Town" in which Paul had his first starring role. Britain was again clamouring for his services and, filming completed, he boarded a London bound plane. Opening in Birmingham he worked his way through Liverpool, Glasgow, Newcastle and Manchester.

MORE GOLD

In the summer of 1959 "Lonely Boy" spun to the hearts of the record-buyers, winning another Gold Disc for the wall of the £70,000 home Paul bought for his family in New Jersey.

Then, when at the peak of his success, his mother died. Only 38,

B - DAY

Is Coming . . .

HE'S SO NEAR

Jackie Frisco

F 11692 45 rpm

KARL DENVER

INDIAN LOVE CALL

F 11674 45 rpm

DECCA

DECCA ACE OF CLUBS



THE BACHELORS

FARAWAY PLACES

F 11666 45 rpm

TWIST AND SHOUT

Brian Poole & The Tremeloes

F 11694 45 rpm

AND FROM THE SAME GROUP THE 22 TOP TUNES OF 1962 ON A 12" LP FOR ONLY 20/6

ACL 1146

DON'T EVER CHANGE - ROSES ARE RED
SPEEDY GONZALES - STRANGER ON THE SHORE
THINGS - BREAKING UP IS HARD TO DO - SHEILA
HALFWAY TO PARADISE - RETURN TO SENDER
LET'S TWIST AGAIN - LOCO-MOTION - HEY BABY
LET'S DANCE - DANCE WITH THE GUITAR MAN
- DREAM BABY - TWISTING THE NIGHT AWAY -
I CAN'T STOP LOVING YOU - SWISS MAID -
IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
GINNY COME LATELY - SHERRY - DEVIL WOMAN

BIG HITS '62

... THE 22 TOP TUNES OF 1962 ...

JUST ONE LOOK

Doris Troy HLK 9749 London Atlantic 45 rpm

NOT TOO YOUNG NOT TO GET MARRIED

Bob B. Soxx & The Blue Jeans

HLU 9754 London 45 rpm



WIPE OUT

The Surfari

HLD 9751 London 45 rpm

See See Rider

LaVern Baker



HAK 8074 London Atlantic 12" mono LP

ROY ORBISON

FALLING HLU 9727
IN DREAMS HLU 9676

London 45 rpm

LONDON

LONDON ATLANTIC

ABILENE

George Hamilton IV

RCA 1353 45 rpm

PERRY COMO

(I LOVE YOU)
DON'T YOU FORGET IT

RCA 1347 45 rpm



DETROIT CITY

Bobby Bare

RCA 1352 45 rpm

The short but brilliant life of
JIMMIE RODGERS



RD 7562 12" mono LP

RCA VICTOR



JIM REEVES

WELCOME TO MY WORLD

RCA 1342 45 rpm

MY FIRST DAY ALONE

The Cascades

WB 103 45 rpm

THE GREAT ESCAPE MARCH

(from the film)

The Kirby Stone Four

WB 102 45 rpm



CANDID TAPE RECORDER

THE ABSURD IMPOSTERS

Mal Sharpe & Jim Coyle

To look at them, you'd think they are two well-educated, well-read, well-spoken, audacious young men. They are. They are also two young men who've rejected a conventional way of life in order to tape absurd, impromptu conversations with the innocent passer-by on a hidden tape recorder.

WM 8130 12" mono LP

DOROTHY PROVINE

(Put another nickel in)
MUSIC! MUSIC!
MUSIC!

WB 101 45 rpm





Crazy goings-on at Great Yarmouth when ROLF HARRIS, JOE BROWN and MARK WYNTER tangle with a set of bagpipes. Alongside you can read Mark's comments on life with Rolf Harris.

TOP LONDON BEATSTERS INSPIRE LIVERPUDIANS

But Cliff Bennett and the Rebel Rousers are worried



PLENTY of people have plenty of things to say about a Mr. Cliff Bennett. Especially the groups from Liverpool, and especially many beat fans all over the British Isles. Cliff is rated by many as the top British beat singer—and that includes the Northern groups, all of whom rate him above anyone else in the country.

Whether their opinions matter is a point of consideration, but what does matter is that Cliff has built up one of the most popular beat acts in the country in the past couple of years.

His "Saturday Club" appearances are eagerly looked forward to by his myriad fans and by other groups. By other groups because of a thing known as piracy. Cliff, and his group, the Rebel Rousers, spend hours working out complicated arrangements for their numbers. They play them on "Saturday Club" and five minutes later hordes of other beat groups have an act.

"What amazed us," Cliff told me, "was that certain songs we never dreamt of recording went flying into the charts when these Liverpool groups recorded them—using our arrangements."

Cliff wasn't boasting. It is a hard plain fact that the Northern groups take the Bennett arrangement of the old beat standards and use them themselves.

Compliment

I know, because the Liverpool groups have told me!

Cliff doesn't mind, though. He knows it is a compliment to him and his group but the search for new and off-beat material gets harder and harder every day. As each song is included in the repertoire of groups who used to play

no further than the top twenty, Cliff and the boys have to search into disc catalogues for years back to find suitable songs to record.

When they do they work out their arrangements for hours on end. It is no quick business—for it takes hours to work out just a couple of songs, so that they are fit to be heard. And when the boys perform them on radio they do so in the certainty that their arrangements will be all over the country in the hands of different groups within hours. It's the done thing in the beat group scene.

And it's a heavy price to pay, the price of being a group's group. A group respected—and revered—by other groups, even though charts success has not been forthcoming.

It's a known fact that everywhere the team play, they go down well. In Hull University, staunch bastion of trad, they played in a hall with a trad group at the other end, and a partition down the middle. In the end every one was in the end with Cliff and the Rebel Rousers. They were forced to do an encore of Larry Williams "She Said Yeah" many times before the students allowed them to depart—tak-

ing with them a contract for many more performances there.

And what does Cliff think of the big R & B craze now prevalent?

"Just tell me what it is," he said. "We have been playing the same kind of music for years. Before it was rock. Now it is R & B. Who cares...? The point is that it is becoming more popular. A rose by any other name..."

by
NORMAN JOPLING

Cliff and the boys are entirely dedicated. They don't play anything that is in the top twenty. Most times they are performing the unknown beat songs that have put them in the enviable position they are in now. It only needs a hit disc to put them in the charts where they MUST be established for a long time, considering the wealth of experience they have behind them. Their latest disc, "Everybody Loves A Lover", may or may not do this but one thing is certain:

The boys who are perhaps one of the most popular beat groups in Britain and Germany will eventually get a big hit. And my guess is it won't be very long before they do.

THAT CRAZY BLOKE FROM DOWN-UNDER

By MARK WYNTER

JUST about the wildest, most uninhibited performer to arrive here from Australia—that's hit-maker Rolf Harris. So I suppose it's only natural that so many people are asking what it's like to share a dressing-room with him, down here at Great Yarmouth.

Well, I'd like to say that the "Sun Arise" man is NOT completely nutty. I'm sure he won't mind me saying that. There's method in his madness. But I can honestly say he's one of the most interesting blokes I've ever met in the business.

Our dressing room? For a start, there are twenty crates of special Australian lager, cluttering up one side of it. And a refrigerator, to keep the odd dozen or so ice cold.

Then there's all the space taken up by his wobbleboard, his Aboriginal sticks and his piano accordion. There's also a problem over the empties—because nobody wants them, not even the brewery, which is back in Western Australia.

PLANNED

The thing about Rolf is that you never know what he's going to say or do. He just can't resist making his own artistic additions to any wall posters which come his way—and, in conversation, he seems to have this fantastically wide knowledge of just about everything under the sun.

On stage, he plans everything. He's really a wonderful professional. Each raising of an eyebrow is planned down to the last flicker—he doesn't just chuck something in and hope the audience will react the right way.

When he tells a gag, it may not

be the funniest in the world—but you end up laughing. He has got that so-odd expression on his face towards the end of each joke.

Someone like Rolf, the complete professional, is worth hearing advice from. But he has a way of giving it so that you don't feel at all inferior or uncomfortable. Honestly, I could listen to him for hours.

WILD

His sense of ad-lib humour is sometimes pretty wild. I remember on one show, someone loudly shouted out at him "Why don't you get a shave?" Rolf replied, in an instant: "Hey, listen to that peanut. He comes in here with a haircut like a burnt-out armpit and asks why I don't shave!" The audience loved it.

Rolf has been specially thrilled recently because "Life" magazine in the States are running a feature on him to tie in with the enormous success of his "Tie Me Kangaroo Down, Sport" hit there. And he's also been very busy planning his upcoming television show.

One thing baffles me. Rolf is so obviously a methodical and intelligent man. But he doesn't trust himself to remember all the costume-changes and so on he has in this show here. He has a list pasted all over the dressing room door. Even little things like: "Comb hair, or 'Pick up accordion.'" You'd think he'd get into the habit of remembering... but then you never can tell with Rolf.

I'd say I was tired out pretty often here because I make the trek to Yarmouth every day from London, which means a lot of travelling. But recently Rolf has been even more tired... simply because he's been watching Wimbledon tennis on the television.

He comes in looking whacked. He sort of "lives" every shot. And he describes each match to me, imitating the gestures of the players and clicking his tongue to get the sound of ball on racket. Fantastic.

Must say I think Rolf's new disc "I Know A Man" is brilliant—and that's not put in merely to get him to give me more space in the dressing-room! It's great—the sort of disc you can sit down and really listen to.

Life is never the same two nights in succession with this Australian clobber.

But, please!—can anybody help both of us out? Does anybody want 100 bottles (empty) which used to contain Australian lager?

We've hardly got enough room to park our four flasks of hot tea each night!

FOR DAVE—READ BURR

ONCE upon a time, there was a singing act—a popular team—called Joy and Dave Adams. But Joy got married to an American, left the business—and left Dave standing not too confidently on his own.

Now comes a Joe Meek recording of "San Francisco Bay", b/w "Like a Bird Without Feathers", out now on the Decca label. Sung by one Burr Bailey, a Country 'n' Western performer. And BB happens to be the same Dave Adams.

Explanation, then, please!

by
PETER JONES

Said Burr: "Fact is that I've always wanted to do the Country styled material and I've studied the American historical scene—which has also meant gathering a vast collection of folk, country and cowboy music.

"But when it came to making this disc with Joe Meek I had that feeling that my own name wouldn't be strong enough. Actually Joe devised the new name by himself—he just showed me the tapes we'd cut and the name 'Burr Bailey' on the outside.

"Now I honestly feel that Burr is a completely different person. He kind of takes on a totally different personality. I don't even feel like Dave Adams any more."

Burr, or Dave spends quite a bit of his time on song-writing and has penned material for Mike Berry, the Tornados and others.

Top side of his record is an old Jesse Fuller number but the 'B' side was written by Joe Meek to suit Burr's Oklahoma accent and Hayseed style.

Says Burr, or Dave: "One of these days I want, more than anything, to run a night club in London where young people can enjoy themselves without paying extortionate fees. I like to see young folk enjoying themselves—and listening to the sort of music that really appeals to them."



Burr, or Dave, currently plays piano, piano accordion, harmonica, organ and guitar and fills in a lot of his time with session work. He can recall the days when he was only five years old and used to pipe out the odd chorus in Country style with his dad's band in Jersey, Channel Islands.

At present, he is using a backing group called the Six Shooters, a group which helps him a lot in capturing the true Country sound. His own favourite singers are Ray

Charles, Hank Snow, Della Reese and Johnny Cash.

Burr or Dave, also digs Rhythm 'n' Blues music and this has had an effect on his song-stylings—so much so that he's really got a unique sound.

He's striking out at the right time, now, with his C and W work.

And I'm hoping that you'll like Burr, or Dave's debut disc as a solo artist.

How's about giving it a spin?

Have you ever heard anything like this?

It's the new "LONDON" sound on

MEL TURNER'S

latest and greatest disc.

I CAN'T STAND UP ALONE

b/w "Doing The Ton"

on COLUMBIA (out July 12th)

For bookings contact GRO 2791 or Manchester Central 5423

EDDIE COCHRAN DISCOGRAPHY

"JUST LIKE EDDIE" sings Heinz on his new disc. Eddie who? Eddie Cochran, of course. At last a tribute to one of the world's greatest rocksters is issued.

Just who was Eddie Cochran? Why did he create such an impact? And will his name live on? The answers are simple. Eddie Cochran was probably one of the most successful and popular U.S. stars in Britain at the time of his fatal crash here. His unique hoarse style of singing and superb guitar playing had taken him into many British homes via records and TV appearances.

His name MUST live on. For every Cochran disc that's issued is eagerly snapped up by the fans. Maybe the Buddy Holly fans complain about the sparsity of releases from their idol, but compared with Eddie's fans they have virtually nothing to grumble about.

Eddie himself was featured in three films, "The Girl Can't Help It", "Untamed Youth" and "Johnny Melody". Eddie began his career playing guitar in bands for many films by Warner Bros. and 20th Century Fox. After a shooting accident he began singing to pass away the period of boredom while he was convalescing. A contract with Liberty shortly after led to the huge world-wide fame which Eddie enjoyed until his death.

Here then is a complete list of all his discs made in the States on Liberty, and issued here on London and Liberty.

by
**Norman Aspinall
and Jeff King**

- SINGLES**
- HLU.8386 20-FLIGHT ROCK/DARK LONELY STREET
 - HLU.8433 SITTIN' IN THE BALCONY/COMPLETELY SWEET
 - HLU.8702 SUMMERTIME BLUES/LOVE AGAIN
 - HLU.8792 C'MON EVERYBODY/DON'T EVER LET ME GO
 - HLU.8880 TEENAGE HEAVEN/I REMEMBER
 - HLU.8944 SOMETHIN' ELSE/BOLL WEEVIL SONG
 - HLW.9022 HALLELUJAH! I LOVE HER SO/LITTLE ANGEL
 - HLG.9115 THREE STEPS TO HEAVEN/CUT ACROSS SHORTY
 - HLG.9196 LONELY/SWEETIE PIE
 - HLG.9362 WEEKEND/CHERISHED MEMORIES
 - HLG.9460 JEANNIE, JEANNIE, JEANNIE/POCKETFUL OF HEARTS
 - HLG.9464 PRETTY GIRL/THERESA
 - HLG.9467 UNDYING LOVE/STOCKIN'S 'N' SHOES
 - LIB.10049 NEVER/THINK OF ME
 - LIB.10088 MY WAY/ROCK 'N' ROLL BLUES

- EXTENDED PLAY**
- RE-U.1214 C'MON EVERYBODY SITTIN' IN THE BALCONY, C'MON EVERYBODY/SUMMERTIME BLUES, 20-FLIGHT ROCK
 - RE-U.1239 SOMETHIN' ELSE SOMETHIN' ELSE, BOLL WEEVIL SONG/ TEENAGE HEAVEN, I REMEMBER



The late EDDIE COCHRAN, as seen in the film "The Girl Can't Help It". His brief but prolific recording history is listed alongside. And still his records sell.



JAN and DEAN one of the hit teams of "Surfin" discs.



GEORGIE FAME in action at the increasingly popular SCENE CLUB, in London.

- RE-G.1262—EDDIE'S HITS**
- THREE STEPS TO HEAVEN, CUT ACROSS SHORTY/JEANNIE, JEANNIE, JEANNIE, POCKETFUL OF HEARTS
 - RE-G.1301 CHERISHED MEMORIES OF EDDIE COCHRAN WEEKEND, CHERISHED MEMORIES/NERVOUS BREAKDOWN, PRETTY GIRL
 - LEP.2052 NEVER TO BE FORGOTTEN
 - BLUE SUEDE SHOES, LONG TALL SALLY/LITTLE ANGEL, MILK COW BLUES
 - LEP.2090 CHERISHED MEMORIES (Vol. One)
 - ROCK 'N' ROLL BLUES, DARK LONELY STREET/SWEETIE PIE, SKINNY JIM

- LONG PLAYERS**
- HA-U.2093 "SINGING TO MY BABY"
 - SITTIN' IN THE BALCONY; COMPLETELY SWEET; UNDYING LOVE; I'M ALONE BECAUSE I LOVE YOU; LOVIN' TIME; PROUD OF YOU; AM I BLUE/20-FLIGHT ROCK; DRIVE IN SHOW; MEAN WHEN I'M MAD; STOCKIN'S 'N' SHOES; TELL ME WHY; HAVE I TOLD YOU LATELY THAT I LOVE YOU; CRADLE BABY; ONE KISS
 - HA-G.2267 EDDIE COCHRAN MEMORIAL ALBUM
 - C'MON EVERYBODY; THREE STEPS TO HEAVEN; CUT ACROSS SHORTY; JEANNIE, JEANNIE, JEANNIE; POCKETFUL OF HEARTS; HALLELUJAH! I LOVE HER SO; DON'T EVER LET ME GO/I REMEMBER; SUMMERTIME BLUES; THERESA; SOMETHIN' ELSE; PRETTY GIRL; TEENAGE HEAVEN; BOLL WEEVIL SONG
 - HAG.2267 Released in September, 1960, re-issued on Liberty (LBY.1127) in April, 1963.

- Liberty LBY.1109 CHERISHED MEMORIES OF EDDIE COCHRAN
- CHERISHED MEMORIES; I'VE WAITED SO LONG; NEVER; SKINNY JIM; HALF LOVED; WEEKEND; NERVOUS BREAKDOWN/LET'S GET TOGETHER; ROCK 'N' ROLL BLUES; DARK LONELY STREET; PINK PEGGED SLACKS; THAT'S MY DESIRE; SWEETIE PIE; THINK OF ME
- Liberty LRP.3220 NEVER TO BE FORGOTTEN (Not issued here)
- WEEKEND; LONG TALL SALLY; LONELY; NERVOUS BREAKDOWN; CHERISHED MEMORIES; 20-FLIGHT ROCK/BOLL WEEVIL SONG; LITTLE ANGEL; MILK COW BLUES; SWEETIE PIE; LOVE AGAIN; BLUE SUEDE SHOES

"Let's Get Together" was the original take of "C'mon Everybody" but Eddie wasn't happy with it at the time. Then he finally cut the song substituting the words "C'mon Everybody" for "Let's Get Together".

Also the Single recording of "Completely Sweet" is not the same take as the track on the (LP) "Singin' To My Baby".

Dorothy Baker in London "Down-under's" latest export

EVEN behind her protective dark glasses it was easy to see Dorothy Baker's gorgeous hazel eyes glitter with aggressive patriotism when I asked if there was a pop music scene to speak of down there in Australia.

Trying to sound as sarcastic as possible she wondered if I'd heard of Frank Ifield, Patsy Ann Noble, Rolf Harris, Lorraine Desmond and Alan Freeman to name but five."

International

Yes, I confessed, but not when they were in Australia. Since they'd all come over to Britain it seems reasonable to assume that nothing much was happening for them down under.

"All those people got so far in Australia it wasn't possible for them to go any further — in Australia," Dorothy explained. "They could probably get as much work, if not more, in Australia but nobody ever becomes an international star by staying there

"It's very difficult to get work permits for artists in America. I think the U.S. government issues

about 40 a year. So they come to London."

Victorian

Do they find the English scene radically different? "Well, people tend to be more Victorian in taste in Australia, particularly Melbourne, where I come from."

But there is a more flourishing variety circuit. In England, Dorothy has done a short tour (Birmingham, Bristol and Liverpool) with those ultra-modern telly stars David Frost and Kenneth Cope. She was appalled to see how many empty seats there were and startled when told that the tour had done quite well, by today's standards.

"Also, I can't get used to the English system of working for a few weeks at a lot of money and then not doing anything for a couple of months," said Dorothy.

Contract

But within a few weeks of landing here Dorothy got a Parlophone recording contract. Her "Try Being Nice To Me", with a slick accompaniment by Johnnie Spence, was issued a couple of weeks ago.

It remains to be seen whether Dorothy, who's 23, can achieve her big ambition: "I want to get through to the teenagers."

Melbourne lass Dorothy was a top TV artist back home and decided to take a working vacation in Britain to have a stab at international status.

Television

With several hit discs tucked under her belt from Australia's best sellers, she is currently trying to emulate that success in Britain. Both titles on her debut single are good and refreshingly different.

But whether the current boom in big beat music will swamp her on this particular disc remains to be seen. She made a very polished and professional appearance two weeks ago on ABC Television's "Lucky Stars" disc show, which is undoubtedly a top showcase.



Beat craze or no beat craze, Dorothy Baker has the talent to crash the charts here with the right record. Let's hope it is this one.

Stop Press . . .

BEATLES EP TOPS 150,000

SINCE its rush release last Friday the Beatles EP featuring "Twist And Shout" and "Do You Want To Know A Secret" had sold over 150,000 copies by Tuesday evening of this week.

An additional chapter in the success story of this sensational Liverpool team was added when it was revealed this week that their LP had passed the 100,000 mark.

JUST RELEASED

<p>BILLY FURY</p> <p>In summer</p> <p>F 11701</p> <p>DECCA</p>	<p>SUKIYAKI</p> <p>The Blue Diamonds</p> <p>F 21715</p> <p>DECCA</p>	<p>YES I</p> <p>Pete Ma & The</p> <p>F 11699</p> <p>DECCA</p>
<p>Little Richard</p> <p>Travelin' shoes</p> <p>HLK 0756</p> <p>LONDON ATLANTIC</p>	<p>TILL THEN</p> <p>The Valentines</p> <p>F 11711</p> <p>DECCA</p>	<p>DON'T BLOW US UP</p> <p>Clay Morton</p> <p>F 11703</p> <p>DECCA</p>

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBAY

LET'S GO SURFIN'

Peter Jones takes a close look at the latest U.S. craze to hit the scene



The BEACH BOYS have a string of Surfin' hits to their credit. Peter Jones explains the sport and the music alongside, and throws in a glossary of the language for good measure. Sounds a dangerous game so we think we'll stick to the boat-in-the-bathtub game!

DOWN California way, surfing is the biggest sporting and musical craze. One critic says: "It's spreading—and the States will find itself ear-deep in the kookiest, wildest and most refreshing fad in memory."

Which all poses a couple of questions. First, what IS surfing? And, secondly, can it possibly catch on here in Britain?

Surfing, the sport, is a pretty tough pastime which involves hurtling through the fast-breaking waves on a board. You often get tipped off . . . and, apart from the dangers of drowning, you can get a nasty crack above or on the ear-hole from the board.

Surfing, the music, is a newly-produced sound which has grown up among the sport's devotees. I quote one publisher: "The basis of this sort of music is a rock and roll bass beat figuration, coupled with a raunch-type weird-sounding lead guitar, an electric guitar plus wailing saxes. It has to sound untrained, with a certain rough flavour, to appeal to teenagers. If it gets too polished, it isn't considered the real thing . . ."

Can it catch on here?

Surfing, the sport, is obviously dodgy. We don't have those necessary waves and, U.S. Servicemen apart, we're a bit light on experts to teach the fans. There are only a few beaches where it could conceivably take place on the American scale. And it's most unlikely that our enthusiasts would sport the American "uniform" of bleached hair and strange clothes—Americans who never go surfing wear this gear!

Surfing, the music, has already caught on to an extent. The Chantays' instrumental "Pipeline" is surfing music. "Pipeline" is a very large tube involved in the sport. Many other discs on the subject are out, with others still to come.

In America, the West coast labels got in early on the craze. An early one was "Surfers' Stomp", by the Mar-Ketts. It hit the Top Ten there. Their L.P. of the same title was a huge seller.

Another early one was "Surfin'" by the Beach Boys, cut back in December, 1961, when the craze was completely unexploited. They've followed up with "Surfin' Safari", and "Surfin' U.S.A." Jan and Dean, the Liberty duo, entered the charts with "Surf City", another Top Tenner. They have, coming out, an album "Jan and Dean Take Linda Surfin'".

Dick Dale, hailed as "King Of

The Surf Guitar", was being touted as the greatest since Presley but it's taking him quite a while to get national, as opposed to Californian, hysteria. He soon attacks a full tour, though, which should help.

The Surfaris, the Lively Ones—and a Country-angled "Doing The Surfin' Hootenanny", by Al Casey—are also showing through pretty well.

The mickey is also being extracted from the sport. In the States, in album form, is "My Son, The Surf Nut", on Capitol. One song is called "Some Gremmie Stole My Hair Bleach". More pointed still is "Teen-age Surfing Vampire".

There's a "you-scratch-my-back, I'll-scratch-yours" thing about it. The disc companies help the manufacturers of surf boards and swimming gear; and vice-versa. It's a hot-loot fad which they are determined to keep alive.

AN NRM SPECIAL REPORT

Not every young American has the ability to surf without courting disaster. He or she can feel part of the scene by doing the special dance steps associated with the sport. Or, at any rate, by determinedly digging the music.

Obviously the flow of discs on the surfin' kick is nowhere near stopping. British fans should be genned up on some of the surfing terms which appear in the disc titles and the lyrics of the vocal productions.

Like that word "Gremmie", for instance, in the above title. A Gremmie is a novice in the sport, a sort of hanger-on who doesn't contribute much and can be a darned nuisance to the big men of the sport.

From the American "Billboard", I submit a few more terms likely to crop up during your listening hours . . .

Cruncher: a hard-breaking wave that seems to fold right over and is extremely difficult, if not impossible, to ride.

Hanging Five: five toes curled over the nose or front of the board.

The Heaves: very big waves, some 18-20 feet high, but which won't trouble YOU unless you can afford the fare to Hawaii.

Hero: someone who thinks he is better on a surfboard than he really is.

Ho-dad: A hot-rodder of the surfin' business, equipped with long hair and sideburns.

Hot Dogger: a showy and efficient performer on the board.

Pseudo: someone who pretends he is a surfer but is not.

Shorebreaker: Wave that breaks close to shore.

Spinner: a full-circled turn done while riding a wave. This is extremely difficult to achieve.

Ten-Over: ten toes over the nose of the board.

The Tube: the hollow part of the wave.

Wipe-out: being tipped over by a wave, which is about the easiest part of the whole business.

Woodie: the station wagon, often an old bearse, the surfer uses to haul his board.

And just as an afterthought—one of the latest U.S. releases dealing with the surfing craze is called "Death Of A Surfer" . . .

'LOOK FOR THE BLUES' SAYS THE BOY WITH THE RAY CHARLES SOUND

BY GUY STEVENS

WITH the present trend in rhythm and blues expanding every day, many people are becoming more and more confused as to what 'rhythm and blues' music actually is. With almost every Liverpool group (some even with straight pop renditions climbing the charts) stating emphatically that they play 'R & B', and with club owners cashing in on the craze by billing any sort of band as 'R & B', the whole situation has become far more complex than it actually is.

A man who plays and sings the blues in his own way, Georgie Fame, backed with the Blue Flames, is currently packing them in on a Friday night at London's 'Scene' club, which is now becoming known as the centre of rhythm and blues in this country. A quiet, sincere musician, Georgie had this to say about the situation: "There are many kinds of blues, and it's entirely a question of whether you have the blues or not. The Beatles may not play exactly like Chuck Berry, but they are singing their own type of blues. Most of the great present-day blues singers are, of course, coloured, because of the environment and Society they are born into, but many white musicians are capable of feeling and singing the blues."

And Georgie does just that. Born 20 years ago in Leigh, Lancashire, and with practically no musical tuition, he manages to create a sound that you would only expect to hear from a coloured artist. He turned professional after his sixteenth birthday, and was signed up almost immediately by Larry Parnes. At this time he was playing piano Jerry Lee Lewis style backing the

various singers touring the country in package shows. One night the featured vocalist failed to turn up, so Georgie grabbed the mike and burst into "High School Confidential". This was the first time he'd sung on stage, and he's been singing ever since.

After a lengthy period backing Billy Fury, Georgie decided to form

his own group, leaving Larry Parnes, and early last year filled in for a band that failed to turn up at London's "Flamingo" club, and became virtually resident there from that date. He attributes much of his musical and social development to the atmosphere of the place, together with the opportunities of playing before a largely coloured audience.

In January of this year he decided to drop the piano and took up the organ instead, and Georgie's soulful playing can now be heard regularly with the group. Incidentally, the current line-up of the Blue Flames is: "Red" Reece, drums, "Boots" Slade, bass guitar, Mike Eve, tenor sax, and Johnny Marshall, baritone sax.

Georgie's jazz-based blues singing shows a variety of influences, all of which have combined and moulded

with his own feeling for the blues to produce a unique and fascinating sound. Numbers featured in his stage act include "All About My Girl", a Jimmy McGriff organ original, "Money", the old Barrett Strong classic, "Parker's Mood", "Gimme That Wine", "Work Song", a classic of modern blues written by Oscar Brown, Jr., "Sticks and Stones", "Let The Good Times Roll", and "Do The Dog", a fascinating treatment of the Rufus Thomas hit, and many, many others.

Georgie's style has been compared by many with that of Ray Charles, and he admits a tremendous admiration and respect for that artist, and was knocked out when he saw him on his tour earlier this year. Although a basic similarity exists, Georgie's own style has now developed beyond plagiarism.



Same fellow, different jacket, different microphone, different club—it's GEORGIE FAME at the FLAMINGO.

BASED

DO
Claire
Clan

JANIE IS HER NAME

Roger Williams

HLR 9755



GREEN MONKEY
Garnell Cooper
& The Kinfolks

CUORE (HEART)

Rita Pavone

RCA 1354



B-DAY

Is Coming . . .

GUITAR TROUBLES AND CHOCOLATE!

HEINZ has worked out an impressive finale to his stage act in which he leaps on to an amplifier, jumps in the air and catches a bass guitar as it is thrown through the air to him (it's £200 down the drain if he misses).

Bad luck has also been dogging Bert Weedon, who's suffered a series of broken guitar strings during his act at the Princess Theatre, Torquay.

Glenda Collins was almost a hit on Friday night, appearing in a concert at Preston. Almost, but, fortunately, not quite.

DORITA Y PEPE MEXICAN AWARD

A SURPRISE award this week for that top L.A. team Dorita y Pepe. They received a letter from Senor Praxedis Gines, Governor of Chihuahua in Mexico, stating that they had been awarded a special gold medal for their services to Latin American music.

No further details are available at present, but it is believed that the presentation will be made in London by the Mexican Ambassador.

BIRMINGHAM Next Beat City?

BIRMINGHAM next? Why not? With more and more provincial towns getting into the rocking act, it was only a matter of time before Big New Discoveries were made in England's second largest town, Birmingham.

Columbia and r man Norrie Paramor has made a signing raid on Birmingham, and come up with six singers and groups: Danny King and The Royals; Carl and The Cheetahs; Mike Sheridan and The Night Riders; The Rockin' Jaymen; Pat Wayne; Keith Powell and The Valets.

Norrie's assistant, Bob Barratt, made a four-day visit to the city in June, heard over 20 groups, selected seven for recording tests, and six have been contracted.

"There is a strong rhythm and blues influence in Birmingham," said Bob. "Every other group played either 'Twist and Shout' or Chuck Berry's 'Roll Over Beethoven.'"

Norrie commented: "Over the past 12 months, I have only signed six new artistes, so it's obvious how highly I regard the potential of these Birmingham lads. I heard the results of their studio tests when I was at home, lying flat on my back with a slipped disc—a fate which I'm sure won't befall their records. I feel that each has something different to offer, and I intend spreading releases out during the autumn months."

EMI have already released one Birmingham group (not from this package), The Bruisers' "Blue Girl" on Parlophone, and are looking for suitable material for a second outfit, Denny Laine and The Diplomats.

Decca offer a Birmingham group, The Rockin' Berries, on July 26, rendering "Wah Wah Wah Woo."

NORTHERN ROUND-UP

By BILL HARRY

MANCHESTER's Dakotas regarded as Merseyside outfit... The All Stars and Beryl Marsden now with George Cooper Organisation... No less than six Merseyside outfits in Top 50 — Searchers, Beatles, Pacemakers, Big Three, Blue Jeans and Billy J Kramer... Bob James of Barrie James Enterprises tells me that the groups in Southampton are essentially 'Show Groups' and they feature all types of popular music incorporated in an act lasting approximately two hours...

Fickleness of the public: last year Peter Best was the biggest heart throb with Merseyside girls — since he left The Beatles he has been virtually forgotten... Bob Wooler, only Merseyside DJ until recently, now Ida Holly and Clem Dalton available... Group closest to Everly Brothers style — The Del Renas... Northern groups sincerely wish to please Southern audiences... The 'Mersey Beat' sound has caught on in a big way in Belfast... Mammoth open air promotion planned for Stanley Park on August 31st... 'Mersey Beat' Showboat on August 25th is biggest event of year — should attract many from different parts of the country... Earl Preston and the T.T.s, The Searchers, Mark Peters and the Silhouettes for Saturday Club... Tremendous reception for Wayne Fontana and the Mindbenders at the Cavern recently... Best dressed vocalist in the Pool — Eddie Parris of Deansons... Shadows influence well and truly dead in the North... Cy Tucker of Earl Preston and the T.T.s one of Merseyside's best vocalists... BBC TV may make film documentary of 'Mersey Beat' scene... Numerous Liverpool groups for Scottish TV — thanks to the efforts of former Merseyside ballroom manager Bill Marsden... Manager Bryan Collings has introduced big beat sessions every Friday at the Rialto Ballroom... Next Billy J. Kramer release penned by John Lennon and Paul McCartney... New drummer for Lee Eddie 5... When will Lee Curtis' backing group The All Stars make a solo disc?... Rory Storm earning title 'Dr. Feelgood'... Floodlit bathing at New Brighton swimming pool on August Bank Holiday Monday to the sounds of Earl Preston and the T.T.s and Rory Storm and the Hurricanes... Pye issue Tommy Quickley's debut disc this month—new singer with his former backing group The Challengers — Steve Aldo... Ian and the Zodiacs have recorded with Oriole... If a pop star ever tries to



A SWINGING TEAM

CAROLE SIMPSON is one of our best jazz singers. Now her sister, Andrea, has teamed up with daughter-of-a-jazz star, Lois Wilkinson, in an extremely "with it" duo on the Decca label... under the name The Caravelles.

And their first disc is "You Don't Have To Be A Baby To Cry", a Ritz production, which is getting extraordinarily good receptions from the critics. One said, in fact: "It sounds like so many Peggy Lees singing at the same time!"

These girls, Lois (18) and Andrea (19), both have musical backgrounds and both come from Barnet, near London. Lois plays guitar; Andrea clarinet.

They say: "We met at work not so long ago. We talked music and it seemed the most natural thing for us to team up away from the office and soon we were working out vocal harmonies.

Their aim involved making a tape of "You Don't Have To Be A Baby To Cry" and sending it round some mates in the business.

It arrived, eventually, on the desk of Cbris Peers, who heard it and moved with the speed of light. He nipped straight to Barnet, signed the girls to a management contract, rushed them to a studio to re-record the song. Decca also got into a rush groove to get the disc on the streets.

The girls have already landed a singing role in the upcoming musical movie "Swingin' Vacation". Just a line or so on the girls individually:

Lois Wilkinson; only child of a musical family. Her dad was a leading jazz guitarist before the war and she picked up the early tuition from him. By 16, Lois was playing with such folksey artists as Steve Benbow and appeared in many of London's leading folk clubs.

Andrea Simpson: youngest of four children. Her eldest sister Diana sang with Bobby Mickleborough's jazz group and well-known sister Carole is at present in New York with the Establishment and has been singing with top jazz pianist Teddy Wilson. Andrea is now very proficient on clarinet.

Chris Peers believes the girls can be very big indeed in a very short time. Chris ain't often wrong... PETER JONES



Lucky KEN DODD, a moped plus all those lovely girls. Better buy a charabanc, Ken!

NEW AGENCY FORMED

NORTHERN Variety Agencies Ltd. and Tito Burns Ltd. intend to form a new agency in the next couple of months, to be known as N.V.A.—Burns Ltd., or Burns—N.V.A. Ltd. Among groups represented by N.V.A. are The Searchers, The Undertakers, Mark Peters and The Silhouettes, Earl Preston and the T.T.s, Sonny Webb and The Cascades, and Ian and The Zodiacs.

CASEY JONES ON RECORD

CASEY JONES, 22-year-old veteran of 50 films (he's a stunt man), has his first record released on Columbia on July 26. Titled "One Way Ticket," it was written by his manager, Lena Davis, with Morgan Jones and Jimmy Duncan.

REALLY ROLLING THESE STONES!

THE Rolling Stones last week recorded four titles, and this week cut a further eight. From this dozen their next Decca release will be chosen.

Meanwhile, business continues to boom for the group. On July 19, at Hastings, they play at the coming-out party of Lord and Lady Killernan's daughter, Roxanna. Next day they're at the Corn Exchange, Wisbech.

On July 27 they are at Dunstable, August 3 at Horsham, and on August 30 they invade the Merseyside beat area and play a night at a Brian Epstein promotion in the Tower Ballroom, New Brighton.

The Rolling Stones are on the same bill as The Beatles in a big Pop Prom at the Albert Hall, London, on September 7. The group's managers, Andrew Oldham and Eric Easton, go to France next month to negotiate for them on the Continent after the Everly Brothers' tour of Britain, which runs from September 29 to November 3.

B-DAY Is Coming...

KEN DODD WRITES FROM YARMOUTH

LITTLE Helen Shapiro, the girl with a big singing talent, is enjoying her first ever summer season show here at the Royal Aquarium in Great Yarmouth and all reports indicate that Helen is all set to make many, many new friends, young and old, with her performances.

"Well, give up show-business," the comics told him. "I can't," he replied. "I'm a star!"

ITALIAN TENOR

We all know that Sophia Loren is one of the greatest pieces of talent to come out of Italy since Mama dropped her knitting into the cooking pot and accidentally invented Spaghetti, but I'll warrant we'll hear more of Enrico Giacomini.

Enrico, a young, good-looking Italian tenor, is starring with The Beverley Sisters, Stan Stennett and The Three Monarchs in "Come Inside" at the Britannia Theatre, Great Yarmouth. He, too, is making his summer season show debut. In fact, I believe this is his first experience in an English theatre.

THE RAIN

So we've had some rain to spoil that glorious start to the summer. You know why? It has nothing to do with the bomb!

We had those fellow Liverpoolians — The Beatles — here at the ABC Regal Theatre the other Sunday for a concert. I trod on John Lennon's toe as he came backstage. It was an accident, of course. But you know the old saying: Never tread on a "Beatle" or it will rain!

Honestly, holidaymakers have been very worried. They've not been able to tell whether they have a sun tan or rust!

See you Next week, KEN DODD.

SUKIYAKI THIRD HELPING

SUKIYAKI, which has already done honourable service for the recording industry, rides again this week with a rush release on Decca by The Blue Diamonds. It's an English language version by a Dutch group, using the same sort of tempo as Kyu Sakamoto's original Japanese recording.

WEE WILLIE ON HMV DISC

WEE WILLIE HARRIS has finally signed with HMV, and the first release under his new contract is due out on August 23. It's "You Must Be Joking."

EXPERIENCE AND TALENT

He's right, of course. Today, we have so many stars who are classed as such before they have ever appeared on the stage of a theatre, that one wonders sometimes if the strain of appearing before audiences ever gets too much.

In the old days one became a star once one had the experience to exploit one's talent. Today, one has talent, becomes a star and then sets about gaining experience and stage-craft.

Friends Morecambe and Wise once told me they were appearing in a summer show with a young man who told them he was very anxious, worried and even depressed.

"I can't sing, I can't dance, I can't even act," said the young man.

Another Beatles Song For BILLY J. AND DAKOTAS



BILLY J. KRAMER. (NRM Picture by DEZO HOFFMANN.)

BILLY J. KRAMER AND DAKOTAS

Bad To Me; I Call Your Name (Parlophone R 5049)

A ROARING great hit for sure. For absolute sure. A Beatle composition and Billy is in excellent form. Ultra-commercial, with a slightly wistful sound to the vocal and a backing that creates just the right atmosphere. Early tests had half the beat business raving about it... and they're right. Will do even better than "Secret", which is saying something. Lyrics are first rate as is the melody. Oh, yes—a roaring great hit. Flip is another Beatle bit and again extremely commercial. Good for Billy, those Beatles.

FOUR 🍌🍌🍌🍌

TOP 20 TIP

THE ORLONS

Not Me; By Best Friend (Cameo-Parkway C 257)

CURRENTLY very big in the States is this number that was once a U.S. hit for U.S. Bonds some years ago. He penned the number, and the tune is very similar to his hit "New Orleans". Fast beat number with good sax work, and a femme voice leading the way, with the other girls backing well. Bass voice intrudes here and there. Not another "Don't Hang Up" though.

Flip is very similar to their "Don't Hang Up" and has almost the same tune. It's a wild beater with a lot of appeal and the same format as the top side.

THREE 🍌🍌🍌

TERRY LIGHTFOOT'S

JAZZMEN

If I Ruled The World; Sweet Georgina (Columbia DB 7081)

FROM the new musical "Pickwick" comes this first trad interpretation from the show. It's a well-performed number by one of the better bands. Rather a nineteen twenties feel about it—and a commercial sound overall. Well performed with a lot of appeal. Good solo's throughout.

Flip is another brassy raucous number with the usual trad style vocal. Not particularly good—but well performed.

THREE 🍌🍌🍌

THE FIVE DU-TONES

Shake A Tail Feather; Divorce Court (Stateside SS 206)

A NOT very good attempt at wild R & B from the U.S. hit group. Rather a hotch potch of styles. It starts off well but gets steadily worse. But it's very commercial, and blatant. Could do pretty well but we don't think this country will go for this type of offering.

Another comedy affair on the flip, a rather goodly effort that's better than side one. But it's all a bit too much of the same old stuff.

TWO 🍌🍌

GARNELL COOPER AND THE KINFOLKS

Green Monkey; Long Distance (London HL 9757)

QUITE a good swinging disc on the new "monkey" dance kick in the States. It has a solid beat with a fair old rasping sax solo. It works up quite a good sound and there's a fair old chance of commercial success here. Very good for the Juke Boxes.

Flip again has the raucous sax sounds that predominate on these two sides. Again a rather bluesy effort with a lot of appeal. Could do well.

FOUR 🍌🍌🍌🍌

DEE DEE SHARP

Rock Me In The Cradle Of Love; You'll Never Be Mine (Cameo-Parkway C 260)

ORGAN opens this beatty number with popular Dee Dee singing away well on the familiar tune, with a femme chorus backing her up well. It's a fair old ditty with a lot of beat, and a good danceable appeal. Probably not as good a seller as "Do The Bird" but it may just make the charts.

Strings on the flip, a fair old bluesy number, which shows Dee Dee in a very good mood which we haven't heard much of before. It has a spiritual flavour with Dee Dee putting everything into this one.

THREE 🍌🍌🍌

THE FAITHFUL WANDERERS

I Want To Rest; Surely You Live (Starlite ST 107)

A GOSPEL effort from the weirdly named team which moves along well in the bluesy idiom. There's a lot of shouting, and good spiritual type chorus work, and a pleasing tune. R & B fans will like this as well.

Flip is again one of those gospel efforts, and like side one it's fairly fast. Appealing and well performed, but not for the charts.

THREE 🍌🍌🍌

REY ANTON

How Long Can This Last; If You Don't Want Me Now (Oriole CB 1843)

AFTER a good debut with "Peppermint Man", Rey returns with a bang with a lilting beat-ballad that has "hit" marked in every note. It's a catchy disc with plenty of appeal, and a good lyric. Don't be surprised to see this in the charts.

Faster stuff on the very up-tempo flip, with Rey growling away on the beatty number which features plenty of good guitar work. A strong flip.

FOUR 🍌🍌🍌🍌

ROGER WILLIAMS

Janie Is Her Name; Walking Alone (London HLR 9755)

PIANO disc with a very commercial quality about it—almost like "Trudi" by Joe Henderson. It features a chorus and there's a pleasing little lilt all the way through. Good stuff, but not terribly outstanding.

Flip is a gentler number with a haunting quality about it. Good string work in the background, and a very soothing approach.

THREE 🍌🍌🍌

FERRANTE AND TEICHER

Anthony And Cleopatra Theme; Caesar And Cleopatra Theme (United Artists UP 1028)

USUAL style piano dramatics from the hit team, on the two themes from the mammoth pic produced by 20th Century Fox. There's the usual stirring tunes, with some excellent keyboard work from the two blokes who recently toured here. They play the two numbers with a lot of spirit and the tunes are pretty good. Not really chart material though, say like their "Exodus" or "Tonight".

THREE 🍌🍌🍌

THE JERIDALE THREE

Keep Your Hands In Your Pockets; In A Little Spanish Town (Fontana TF 410)

GROUP vocal from a rather zany sort of comedy disc team, and a fairly funny number with gimmicks thrown in. It has quite a bit of appeal, and the boys sing away well on the number which could do well.

Rather a more swinging effort on the flip, a fair old number that we've heard plenty of times before.

THREE 🍌🍌🍌

BOBBY RYDELL

It's Time We Parted; Too Much Too Soon (Cameo-Parkway C 129)

STRING-BEAT on the latest from Bobby who has just had a good chart revival with "Forget Him". This isn't quite such a catchy number, but it's well performed with a strong beat, and a fair set of lyrics. Bobby's voice is in good form and the drumming is good on the number. A bit soon for a follow-up but it should do pretty well.

Strong orchestral work on the flip, a goodly number with a more adult appeal than side one. A pretty good flip, with a lot of appeal. Spanish guitar in parts.

FOUR 🍌🍌🍌🍌

TOP 20 TIP

NRM POP DISC JURY

THE MYRTELLS

Just Let Me Cry; Don't Wanna Cry Again (Oriole CB 1805)

A TEEN style ballad with a lot of echo thrown in on this girlie number with little Myrtle singing well on the sad number, and the whole thing is fairly competent but lacks in commercial appeal. We didn't mind it but don't think it'll make the charts.

Flip is another number in the same sort of vein, but there's an organ added on this side, and the song has rather a Bobby Vee flavour about it. And it's happier.

THREE 🍌🍌🍌

THE SYLTE SISTERS

Summer Magic; Well, It's Summertime (London HLU 9753)

THEME tune from the Disney movie. Slow on the kick-off before the group get together. They've got a deepish sound and vary the tones neatly. Trouble is that the theme drags in the first place... and adds more drag when vocal notes are held on. Nothing offensive; nothing critically wrong. Just a middle of the road showing. Flip is much livelier and the girls sound more dynamic. In fact, it wouldn't be a bad idea to ignore the value of film plugs and make this the "A" side.

THREE 🍌🍌🍌

A follow-up tip for BOBBY RYDELL. A certain hit!

THE VALENTINES

Till Then; I Love You Because (Decca F 11711)

THE oldie is given one of those slow modern treatments on this wailing number with a Platters flavour. There's a good sound on the disc, and some good vocal work from the bloke who leads on the disc. Pleasing, and good enough to make the charts in a somewhat small way.

More old-fashioned sounding sort of stuff on the flip, and it's the U.S. hit by Al Martino. Again a compelling disc of its kind rather like the Inkspots.

THREE 🍌🍌🍌

ROBB STORME

Happens Ev'ryday; Surprise, Surprise (Piccadilly 35133)

SOFT little effort from Robb on this pleasing beat-ballad which has a good chorus working on it. Nothing outstanding and somewhat out-of-tune in places. Not a hit we think.

Flip is another semi-teen effort with Robb vocalising away on the disc. Not much really, but he sings O.K.

TWO 🍌🍌

THE NEW CHRISTY MINSTRELS

Green Green; The Banjo (CBS AAG 160)

A Rooftop Singers type folksy thing from the popular U.S. group who have had some L.P. success in the States. It's a tuneful ditty with a lot of appeal, and some good guitar work at the back of the disc. Vocal solo's add to the appeal of the disc. Could do reasonably well.

Some rather funny work from the group, on the kind of square-dance type effort which hasn't got the plaintive appeal of the top side.

THREE 🍌🍌🍌

THE GLENCOVES

Hootenanny; It's Sister Ginny's Turn To Throw The Bomb (Pye International 25211)

BANJO on this big U.S. hit with rather good square-dancy quality on the disc. It just isn't the kind of thing which is a hit—but it is. Rather a pleasant disc and with a clean, jolly sound. Likeable and good.

Another folksy thing on the flip, but this time a comedy disc with an amusing lyric.

FOUR 🍌🍌🍌🍌

B-DAY

Is Coming . . .

LP REVIEWS

By
Jimmy Watson



A first-class album from JOHNNY MATHIS is reviewed below. (NRM Picture by DEZO HOFFMAN.)

JOHNNY MATHIS
JOHNNY'S NEWEST HITS: *What Will My Mary Say; Unaccustomed As I Am; Sweet Thursday; There You Are; Wasn't The Summer Short; That's The Way It Is; Gina; Marianna; I Love Her That's Why; I'll Never Be Lonely Again; One Look; Quiet Girl.* (CBS BPG 62147.)
ANOTHER oh-so-smooth collection from that perfectionist, Mr. Johnny Mathis. Included are these two delightful recent releases, "What Will My Mary Say?" and "Gina."
A pretty commercial set all round, I feel, and one which will most certainly be lapped up by the singer's fans. But it will sell to a wider public than purely the fan club, as it has a pleasant all-round appeal.

BOBBY VINTON
SINGS THE BIG ONES: *Rain Rain Go Away; I'm Gettin' Sentimental Over You; Ramblin' Rose; The Twelfth Of Never; I Love You The Way You Are; Because Of You; Be My Love; My Heart Cries For You; I Remember You; You Were Only Fooling; He'll Have To Go; Autumn Leaves.* (COLUMBIA EPIC SERIES 335X 1517.)
A HINT of the Country and Western (pop style) here as Bobby Vinton turns out a collection of big hits from the past. It's pleasant enough, and entertaining, but I've heard better from Bobby. It's a difficult disc to predict saleswise... it could be a pretty big one.
Anyway, Bobby has enough supporters around to make it a worthwhile proposition, and no doubt they will spread the word. I think that if you hear it a few times it will grow and grow on you.

TOMMY KINSMAN
THE TWIST, BOSSA NOVA AND HULLY GULLY: *Goin' Dutch; That Was The Week That Was; The Campbells Are Twistin'; Loop De Loop; Desafinado; Meditation; Hawaiian War Chant; Hollywood Twist; Sexy Twist; The Djsy Doodle; Hully Gully; Twistin' Jack.* (FONTANA TL 5194.)
MR. KINSMAN is a sort of Deb's (Musical) Delight. Now he's getting somewhat hip on this latest set. As usual, the tempo makes for dancing—and why not, after all, that's what he sets out to provide.
Could be a popular favourite with the non-debs., too, among pop fans. Lend an ear, anyway.

THE CHANTAYS
PIPELINE: *Pipeline; The Lonesome Road; Tragic Wind; Runaway; Blunderbus; Banzai; Sleep Walk; Night Theme; Wayward Nile; El Conquistador; Riders In The Sky; Last Night.* (LONDON HA-D 8087.)
DOING very nicely, thank you, with "Pipeline" are The Chantays. And this brings loads more of the same to you. It's a good sound, a happy sound, and most important of all, a danceable sound.
An undoubted winner in the L.P. stakes.
Time for that well-worn cliché again—if you liked "Pipeline"... etc., etc. Yes, good stuff for that dance party at home or at the club.

JOE VENUTI, EDDIE LANG
STRINGING THE BLUES: *Goin' Places; Doin' Things; Perfect; Cheese And Crackers; Stringing The Blues; I'm Somebody's Somebody Now; Two Tone Stomp; Beatin' The Dog; The Wild Dog; Dinah; In The Bottle Blues; Wild Cat; Guitar Blues; Bull Frog Moan; Jet Black Blues; Penn Beach Blues.* (Volume 1: CBS BPG 62143.) *It's Right Here For You; You Can't Cheat A Cheater; Tiger Rag; A Handful Of Riffs; Running Rogged; Pardon Me Pretty Baby; I'll Never Be The Same; I've Found A New Baby; Little Girl; I Got Rhythm; I Wanna Count Sheep Till The Cows Come Home; Church Street Sabbitin' Blues; Vibration; Hey! Young Fella; Some Of These Days; Raggin' The Scale.* (Volume 2: CBS BPG 62144.)

MEL TORME
I DIG THE DUKE I DIG THE COUNT: *I'm Gonna Go Fishin'; Don't Get Around Much Anymore; I Like The Sunrise; Take The 'A' Train; Reminiscing In Tempo; Just A Sittin' And A Rockin'; Down For The Double; I'm Gonna Move To The Outskirts Of Town; Blue And Sentimental; Oh What A Night For Love; Sent For You Yesterday And Here You Come Today; In The Evening.* (VERVE VLP 9027.)

SINCE the recording sessions were paid for 30 years ago this kind of package needs careful packaging to justify its price. This set is superbly, lovingly assembled and includes a leaflet biography of Venuti and Lang.
Venuti just about succeeded in proving the suitability of the violin for jazz and Lang was a master pioneer guitarist. The sounds may be a little archaic for young ears but the LPs are essential listening for all guitarists, professional as well as amateur. Lang's duets with Lonnie Johnson still take the breath away.
Among the numerous delights are the phenomenal clarinet

playing of Jimmy Dorsey, the TRUMPET OF Tommy Dorsey the cornet of King Oliver and the voice of Bing Crosby.
I doubt very much if Mel's many pop followers will really rave about this set... but I hope they do, I hope they do.
J.W.

PAT BOONE

DAYS OF WINE AND ROSES: *Days Of Wine And Roses; Mona Lisa; Love Is A Many-Splendoured Thing; Laura; The Song From Moulin Rouge; Sweet Leilani; Moon River; Ruby; Three Coins In The Fountain; Be My Love; Fanny; The Exodus Song.* (LONDON HA-D 8073.)
ANOTHER twelve strong offerings from the everlasting Mr. Boone. There's no mistaking his warm tones when he gets to singing a song. His fans are countless and therefore his record sales are high. This could be one of his really big ones when you consider the song content.
Attractive to all ages.

FOUR
ANDY WILLIAMS
CAN'T GET USED TO LOSING YOU: *Falling In Love With Love; I Left My Heart In San Francisco; You Are My Sunshine; What Kind Of Fool Am I; When You're Smiling; Days Of Wine And Roses; It's A Most Unusual Day; My Colouring Book; Can't Get Used To Losing You; I Really Don't Want To Know; Exactly Like You; May Each Day.* (CBS BPG 62146.)
OH what an excellent performance or series of performances, from Andy Williams. It's good to see him back in the charts again with his quality recordings. Included, naturally, is his recent and big hit. But the remaining tracks are equally entertaining. Listen, for example, to his slow intro, followed by fast workout on "You Are My Sunshine", the swinging "Falling In Love With Love" or the gently dramatic "San Francisco."

FIVE
DOLORES GRAY
LET ME ENTERTAIN YOU (AT 'THE TALK OF THE TOWN'): *Star Theme; Once In A Lifetime; Around The World; Learnin' The Blues; Cry Me A River; There'll Be Some Changes Made; Lucky Day; Mornin' Train; A Foggy Day; It Never Entered My Mind; S'posin'; Another Op'nin', Another Show; That's Entertainment; C'est Magnifique; My Ship; Shall We Dance; You Can't Get A Man With A Gun; Toreador; I Wish You Love.* (PHILIPS BL 7566.)
I SUPPOSE it is really better to watch the delectable Miss Gray in action, but if you can't manage that, then this album will act as a pretty good second best.
It was recorded during her recent and highly successful season at London's "Talk of the Town."
Plenty going on all the time, and there is one especially tantalising bit when Dolores does one of her quick change routines on stage—oh for video discs! These changes have to be seen to be believed...
But there's musical singing enough to delight without the eye-catching side effects.

THREE
CHUCK WINTER
THIS SONG IS JUST FOR YOU: *The Cattle Call; You're The Reason; Take These Chains From My Heart.* (PICCADILLY HEATHER SERIES NEP 34024.)
AN Irish "cowboy" with a fine C&W style who is in great demand in America for his singing of their music. Chuck has taken no chances with his career as he wisely spent some time in the C&W belt of the States absorbing the music as authentically performed.
There is nothing unusual about an Irishman singing good C&W music as many, many of the folks who live in the C&W belt can claim Irish or Scots ancestry and this is why these two parts of the British Isles turn out many fine singers of hillbilly songs. In fact much C&W music seems to have roots in the folk music of these countries.

THREE
MAUREEN MILLER: *Evening In Mount Mellera; The Hills Of Donegal; Macushla; Danny Boy.* (PICCADILLY HEATHER SERIES NEP 34023.)
A SWEET-VOICED Irish miss with four gentle songs of that country. It makes for easy listening even if not destined for the pop charts.
This will delight many an Irish exile and lots of folks who have never been nearer to the Emerald Isle than drinking a glass of Guinness.

THREE
CLINTON FORD: *Where Did Robinson Crusoe Go With Friday On Saturday Night; What A Little Moonlight Can Do; And He'd Say 'Oo-la-lu-wee-wee'; Huggin' And A-Chalkin'.* (ORIOLE EP 7071.)
THE inimitable Clinton Ford supported by George Chisholm's All Stars is in fine form on this programme. And he so obviously enjoys singing these songs that the atmosphere is electric.
Clint is already a very, very popular entertainer but this set will serve to vastly increase that popularity.

FOUR
SING ALONG WITH JFK: *Begin Anew For Two; Let Us Begin Beguine; Alliance For Progress Bossa Nova; Ask Not Waltz; The Trumpet; Let The World Go Forth.* (REPRISE R.30006.)
THAT famous First Citizen is being got at again. This time President Kennedy's speeches have been set to "sing-along" music with answering chorus. This is similar to the thing done by "Private Eye" in respect to speeches by the Prime Minister... but somewhat superior technically.
The linking of speech, music and answering chorus are brilliantly done, and the disc is very entertaining. I certainly recommend a listen.

THREE
THE COUNTRYMEN: *Mingulay Boat Song; Marle's Wedding; Skye Boat Song; Caulter's Candy.* (PICCADILLY HEATHER SERIES NEP 34022.)
THE talented British folk team known as the Countrymen have an excellent ailing here with four delightful Scottish songs. There's an added swing to the natural lilt in the arrangements and performance.
Could be quite a big seller for the lads.
FOUR
JOHNNY CYMBAL: *Mr. Bass Man; Sacred Lovers Vow; Teenage Heaven; Cinderella Baby.* (LONDON RE-R 1375.)
A BIG hit with "Mr. Bass Man" and one still ticking over in "Teenage Heaven" have attracted a deal of attention to this Scots-born American resident.



RAY CHARLES and two contrasting releases.

FOUR
RAY CHARLES and BETTY CARTER: *Baby, It's Cold Outside; Just You, Just Me; Side By Side; Ev'ry Time We Say Goodbye.* (HMV TEG 8807.)
RAY seems huskier than ever on this set with Betty Carter. Their voices blend well together. And the excellent Marty Paich backings lift the EP out of the rut.
The outstanding tracks for my money are the first and last. The weakest I thought was "Side By Side"—but, as always, it largely depends on personal taste.
It is decidedly worth a listen.
THREE
RAY CHARLES: *Morgie; Rosetta; Marie; Sweet Georgia Brown.* (HMV TEG 8801.)
"THE SWINGING STYLE" is the title of this album and backed by the lively Marty Paich outfit this is precisely what Ray Charles does.
Four of his best tracks yet and thus guaranteed to attract a great deal of attention from the fans. Mostly his ballads have hit the charts but swinging ballads. Now this is out and out rhythmic singing and swinging.
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FOUR

E.P.s
by **KEN GRAHAM**

MIKE BERRY: *Tribute To Buddy Holly; It's Just A Matter Of Time; My Little Baby; You'll Do It, You'll Fall In Love.* (HMV TEG 8808.)
MIKE BERRY has a genuine admiration for the work of the late Buddy Holly. He, however, attracted a deal of controversial comment when the first track on this disc was issued as a single. He should care... it was a hit.
He repeated the dose with "My Little Baby" and I'm betting he'll make a big seller with this EP, too. If you don't believe me, just listen.
FOUR
ELLA FITZGERALD: *Let's Fall In Love; Haoray For Love; That Old Black Magic; Between The Devil And The Deep Blue Sea.* (VERVE VEP 5003.)
THE great Ella and volume one of her interpretations of the songs of Harold Arlen. I love Ella's work. I rate Harold Arlen as one of the true greats of songwriting. And as Billy May is thrown in with the accompanying orchestra, who could ask for anything more?
Just buy it, that's all.
FIVE
NELSON RIDDLE: *The Defenders Theme; Naked City Theme; Theme From Dr. Kildare; Route 66 Theme.* (CAPITOL EAP-4-1771.)
NELSON RIDDLE is rapidly becoming America's king of theme music. He has written many scores for films and television programmes, and recorded even more.
As usual the standard is of the highest and that extra special Riddle touch is there throughout. My favourite is the haunting theme from the "Route 66" TV series... your choice is your own.
FOUR

Congratulations
WAYNE FONTANA & THE MINDBENDERS
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JAZZ FOR THE Fringe Fan

playing of Jimmy Dorsey, the TRUMPET OF Tommy Dorsey the cornet of King Oliver and the voice of Bing Crosby.
FIVE
MEL TORME
I DIG THE DUKE I DIG THE COUNT: *I'm Gonna Go Fishin'; Don't Get Around Much Anymore; I Like The Sunrise; Take The 'A' Train; Reminiscing In Tempo; Just A Sittin' And A Rockin'; Down For The Double; I'm Gonna Move To The Outskirts Of Town; Blue And Sentimental; Oh What A Night For Love; Sent For You Yesterday And Here You Come Today; In The Evening.* (VERVE VLP 9027.)
MEL TORME I rate as my favourite singer among favourite singers. On this set he pays tribute to two outstanding men in the world of jazz music, Duke Ellington and Count Basie.
The items are all long-standing favourites from the libraries of these great bands and Mr. Torme does them real justice. The arrangements are handled by Johnny Mandel, who also might have suffered the same horrible fate and desecration as British traditional jazz. For this, if for no other reason, I'm grateful to "beat" music.
It would have been sad indeed if the warm, happy, swinging, musically kind of jazz with which this LP abounds had been watered down and commercialised to suit tin-pan alley ears. Apart from Sandy on clarinet and Al on trumpet, honours go to the wonderful tenor playing of Tony Coe. An excellent album.
R.L.M.
FOUR
ROLAND KIRK
WE FREE KINGS: *Three For The Festival; Moon Song; A Sack Full Of Soul; The Haunted Melody; Blues For Alice; We Free Kings; You Did It, You Did It; Some Kind Of Love; My Delight.* (MERCURY MMC 14126.)
ROLAND KIRK is a man with a gimmick—he plays up to three instruments at once, from a selection comprising flute, tenor, manzello (rather like a soprano sax), stritch (a sort of alto sax) and occasional blasts on a whistle. While I'm sure that three men each playing one horn would achieve better musical results, I must say I find Kirk's very personal and earthy brand of modern-main-

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 EASIER SAID THAN DONE*
1 (7) Essex | 27 FALLING*
23 (6) Roy Orbison |
| 2 SURF CITY*
3 (6) Jan & Dean | 28 TILL THEN
35 (4) Classics |
| 3 SO MUCH IN LOVE*
2 (6) Tymes | 29 MY TRUE CONFESSION*
33 (3) Brook Benton |
| 4 TIE ME KANGAROO DOWN, SPORT*
5 (5) Rolf Harris | 30 DON'T SAY GOODNIGHT, AND MEAN GOODBYE*
29 (4) Shirelles |
| 5 MEMPHIS*
7 (5) Lonnie Mack | 31 CANDY GIRL
44 (2) 4 Seasons |
| 6 FINGERTIPS
10 (4) Little Stevie Wonder | 32 SHUT DOWN*
28 (8) Beach Boys |
| 7 WIPEOUT*
15 (3) Surfari | 33 DA DOO RON RON*
25 (12) Crystals |
| 8 (YOU'RE THE) DEVIL IN DISGUISE*
16 (2) Elvis Presley | 34 MY WHOLE WORLD IS FALLING DOWN*
45 (2) Brenda Lee |
| 9 SUKIYAKI*
4 (9) Kyu Sakamoto | 35 WITHOUT LOVE
39 (3) Ray Charles |
| 10 PRIDE AND JOY
12 (5) Marvin Gaye | 36 BE TRUE TO YOURSELF
40 (3) Bobby Vee |
| 11 BLUE ON BLUE*
6 (8) Bobby Vinton | 37 I WONDER*
47 (2) Brenda Lee |
| 12 NOT ME*
14 (4) Orlons | 38 STRING ALONG*
31 (7) Rick Nelson |
| 13 JUST ONE LOOK*
17 (4) Doris Troy | 39 ABILENE*
42 (2) George Hamilton IV |
| 14 BLOWIN' IN THE WIND*
22 (2) Peter, Paul & Mary | 40 MARLENA
50 (2) 4 Seasons |
| 15 HELLO STRANGER*
8 (9) Barbara Lewis | 41 BE CAREFUL OF STONES THAT YOU THROW*
— (1) Dion |
| 16 ONE FINE DAY*
9 (7) Chiffons | 42 SIX DAYS ON THE ROAD
48 (2) Dave Dudley |
| 17 IT'S MY PARTY*
11 (11) Lesley Gore | 43 HOOTENANNY*
— (1) Glencoves |
| 18 DETROIT CITY*
24 (3) Bobby Bare | 44 DENISE
— (1) Randy & Rainbows |
| 19 HARRY THE HAIRY APE*
20 (4) Ray Stevens | 45 GOODNIGHT MY LOVE*
49 (2) Fleetwoods |
| 20 RING OF FIRE*
26 (4) Johnny Cash | 46 JUDY'S TURN TO CRY
— (1) Lesley Gore |
| 21 ON TOP OF SPAGHETTI*
19 (7) Tom Glazer | 47 MOCKINGBIRD
— (1) Inez Foxx |
| 22 NO ONE
30 (3) Ray Charles | 48 SHAKE A TAIL FEATHER*
46 (2) 5 Du-Tones |
| 23 HOPELESS*
27 (4) Andy Williams | 49 GREEN, GREEN*
55 (1) New Christy Minstrels |
| 24 THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER*
18 (10) Nat Cole | 50 TIPS OF MY FINGERS
58 (1) Roy Clark |
| 25 YOU CAN'T SIT DOWN*
13 (12) Dovells | |
| 26 SWINGIN' ON A STAR
21 (5) Big Dee Irwin | |
- (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: "Danke Schoen"—Wayne Newton; "Twist It Up"—Chubby Checker; "Hey Girl"—Freddie Scott; "Dancin' Holiday"—The Olympics; "It's Too Late"—Wilson Pickett; "That Is All I Ask"—Tony Bennett/Burl Ives; "Shake Shake Shake"—Jackie Wilson; "When A Boy Falls In Love"—Mel Carter; "The Monkey Time"—Major Lance; "Make The World Go Away"—Timi Yuro.

Some recent U.S. releases include: "The Dreamer"—Neil Sedaka; "Our Little Boy Blue"—The Shackelfords; "Painted Tainted Rose"—Al Martino; "Little Boy Bad"—Joannie Sommers; "Do The Monkey"—King Curtis; "Got That Magic"—Peggy Lee; "Chinese Checkers"—Booker T. And The M.G.'s.

There's an answer disc to the big trans-atlantic hit "Little Band Of Gold" by James Gilreath. It's called "Let Me Wear Your Little Band Of Gold" and it's by Ruby and Kathy.

Latest U.S. dance sensation—the Monkey. Two hit discs include "Monkey Time" by Major Lance and "Green Monkey" by Garnell Cooper and the Kinsfolk. Two discs just issued include "Everybody Monkey" by Freddie Cannon and "Do The Monkey" by King Curtis, the renowned sax player.

BRITAIN'S TOP LP's

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SHADOWS GREATEST HITS (3) The Shadows (Columbia)
- SUMMER HOLIDAY (4) Cliff Richard & The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- CLIFF'S HIT ALBUM (15) Cliff Richard (Columbia)
- WEST SIDE STORY (7) Sound Track (CBS)
- IT HAPPENED AT THE WORLD'S FAIR (5) Elvis Presley (RCA-Victor)
- I'LL REMEMBER YOU (8) Frank Ifield (Columbia)
- BILLY (6) Billy Fury (Decca)
- SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- ALL ALONE AM I (19) Brenda Lee (Brunswick)
- HATS OFF TO DEL SHANNON (11) Del Shannon (London)
- STEPTOE & SON (18) Harry Corbett & Wilfred Bramble (Pye)
- SINATRA-BASIE (14) Frank Sinatra with Count Basie (Reprise)
- ALL STAR FESTIVAL (20) Various Artistes (UNO)
- THE BLACK & WHITE MINSTREL SHOW (—) The George Mitchell Minstrels (HMV)
- BOBBY VEE'S GOLDEN GREATS (10) Bobby Vee (Liberty)
- LONELY & BLUE (17) Roy Orbison (London)
- RAY CHARLES' GREATEST HITS (—) Ray Charles (HMV)

BRITAIN'S TOP EP's

- HOLIDAY CARNIVAL (3) Cliff Richard (Columbia)
- FRANK IFIELD'S HITS (1) Frank Ifield (Columbia)
- DANCE ON WITH THE SHADOWS (5) The Shadows (Columbia)
- FACTS OF LIFE FROM STEPTOE & SON (6) Wilfred Bramble & Harry H. Corbett (Pye)
- JET AND TONY (4) Jet Harris & Tony Meehan (Decca)
- BILLY FURY & THE TORNADOS (2) Billy Fury & The Tornados (Decca)
- TWIST AND SHOUT (—) The Beatles (Parlophone)
- HOW DO YOU DO IT? (18) Gerry & The Pacemakers (Columbia)
- HITS FROM THE FILM "SUMMER HOLIDAY" (7) Cliff Richard & The Shadows (Columbia)
- MORE OF FRANK IFIELD'S HITS (9) Frank Ifield (Columbia)
- ON THE AIR (12) The Spotnicks (Oriole)
- KID GALAHAD (10) Elvis Presley (RCA-Victor)
- I CAN'T STOP LOVING YOU (19) Ray Charles (HMV)
- RAYE ON (11) Buddy Holly (Coral)
- THE BOYS (17) The Shadows (Columbia)
- DEL SHANNON No. 2 (13) Del Shannon (London)
- ONLY THE LONELY (15) Roy Orbison (London)
- SHADOWS TO THE FORE (—) The Shadows (Columbia)
- FOREVER KIND OF LOVE (14) Bobby Vee (Liberty)
- DECK OF CARDS (20) Wink Martindale (London)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

ELVIS CLOSES IN

AND Frank makes it with "Confessin'"—his fourth disc to top our charts—but there's strong competition in the shape of Elvis leaping up. "Devil In Disguise" is at Number 3 this week and looks like going higher. The Crystals, the Searchers, Brian Poole and the Tremeloes, and Adam rise fast this week, while Brenda Lee springs in with her newie "I Wonder". We don't have to wonder whether that'll make the top twenty or not!

Class singer Tony Bennett makes it with "The Good Life"—after recent huge successes in the States. And it's a field day for R & B fans. Blues-orientated discs stand at No. 5, No. 39, No. 40 and No. 41. And all of those discs are going up.

The Legion's last patrol is sounded by Ken Thorne on HMV—it's the haunting theme from the film of the same name.

- | | |
|--|--|
| 1 CONFESSIN'
2 (4) Frank Ifield (Columbia) | 27 RONDO
29 (6) Kenny Ball (Pye) |
| 2 I LIKE IT
1 (8) Gerry & The Pacemakers (Columbia) | 28 THE ICE CREAM MAN
22 (7) The Tornados (Decca) |
| 3 DEVIL IN DISGUISE
10 (3) Elvis Presley (RCA-Victor) | 29 SCARLETT O'HARA
23 (12) Jet Harris & Tony Meehan (Decca) |
| 4 ATLANTIS
3 (7) The Shadows (Columbia) | 30 I WONDER
— (1) Brenda Lee (Brunswick) |
| 5 DA DOO RON RON
12 (5) The Crystals (London) | 31 ANOTHER SATURDAY NIGHT
32 (10) Sam Cooke (RCA-Victor) |
| 6 TAKE THESE CHAINS FROM MY HEART
5 (6) Ray Charles (HMV) | 32 THE CRUEL SEA
43 (2) The Dakotas (Parlophone) |
| 7 SWEETS FOR MY SWEET
17 (4) The Searchers (Pye) | 33 INDIAN LOVE CALL
34 (6) Karl Denver (Decca) |
| 8 BO DIDDLEY
4 (7) Buddy Holly (Coral) | 34 JUST LIKE ME
38 (8) The Hollies (Parlophone) |
| 9 IT'S MY PARTY
9 (5) Lesley Gore (Mercury) | 35 IT'S TOO LATE NOW
30 (5) The Swinging Blue Jeans (HMV) |
| 10 DECK OF CARDS
7 (14) Wink Martindale (London) | 36 BY THE WAY
47 (2) The Big Three (Decca) |
| 11 TWIST AND SHOUT
19 (3) Brian Poole & The Tremeloes (Decca) | 37 THE GOOD LIFE
— (1) Tony Bennett (CBS) |
| 12 WELCOME TO MY WORLD
6 (6) Jim Reeves (RCA-Victor) | 38 FARAWAY PLACES
36 (3) The Bachelors (Decca) |
| 13 FALLING
11 (8) Roy Orbison (London) | 39 IF YOU WANNA BE HAPPY
49 (2) Jimmy Soul (Stateside) |
| 14 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
8 (11) Freddie & The Dreamers (Columbia) | 40 ONE FINE DAY
— (1) The Chiffons (Stateside) |
| 15 FORGET HIM
15 (9) Bobby Rydell (Cameo-Parkway) | 41 GO GO GO
45 (2) Chuck Berry (Pye) |
| 16 FROM ME TO YOU
13 (14) The Beatles (Parlophone) | 42 TRUE LOVE
— (1) Richard Chamberlain (MGM) |
| 17 SUKIYAKI
25 (4) Kyu Sakamoto (HMV) | 43 THEME FROM "THE LEGION'S LAST PATROL"
— (1) Ken Thorne & His Orchestra (HMV) |
| 18 DO YOU WANT TO KNOW A SECRET?
14 (12) Billy J. Kramer & The Dakotas (Parlophone) | 44 CAN'T GET USED TO LOSING YOU
35 (17) Andy Williams (CBS) |
| 19 WHEN WILL YOU SAY I LOVE YOU?
16 (10) Billy Fury (Decca) | 45 YOUNG LOVERS
33 (13) Paul & Paula (Philips) |
| 20 YOU CAN NEVER STOP ME LOVING YOU
18 (5) Kenny Lynch (HMV) | 46 TWO KINDS OF TEARDROPS
28 (13) Del Shannon (London) |
| 21 HEY MAMA
26 (5) Frankie Vaughan (Philips) | 47 NOBODY'S DARLIN' BUT MINE
31 (15) Frank Ifield (Columbia) |
| 22 IN DREAMS
20 (21) Roy Orbison (London) | 48 PIPELINE
40 (14) The Chantays (London) |
| 23 BOBBY TOMORROW
21 (5) Bobby Vee (Liberty) | 49 HELLO JOSEPHINE
46 (2) Wayne Fontana & The Mindbenders (Fontana) |
| 24 LUCKY LIPS
24 (11) Cliff Richard (Columbia) | 50 I'LL CUT YOUR TAIL OFF
— (1) John Leyton (HMV) |
| 25 WALKIN' TALL
37 (2) Adam Faith (Parlophone) | |
| 26 NATURE'S TIME FOR LOVE
27 (4) Joe Brown (Pye) | |
- (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.
- (2) BIG MAN, Four Preps
- (3) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (4) RAVE ON, Buddy Holly
- (5) ON THE STREET WHERE YOU LIVE, Vic Damone
- (6) HARD HEADED WOMAN, Elvis Presley
- (7) SALLY DON'T YOU GRIEVE/BETTY, BETTY, BETTY, Lonnie Donegan
- (8) TWILIGHT TIME, Platters
- (9) ENDLESS SLEEP, Marty Wilde
- (10) WHO'S SORRY NOW, Connie Francis
- (11) SUGAR MOON, Pat Boone
- (12) I'M SORRY I MADE YOU CRY, Connie Francis
- (13) WHEN, Kalin Twins
- (14) PURPLE PEOPLE EATER, Sheb Wooley
- (15) THE ONLY MAN ON THE ISLAND, Tommy Steele
- (16) BOOK OF LOVE, The Mudlarks
- (17) RETURN TO ME, Dean Martin
- (18) PATRICIA, Perez Prado
- (19) ON THE STREET WHERE YOU LIVE, David Whitfield
- (20) WITCH DOCTOR, Don Lang

COMING UP FAST

THE GOOD LIFE

TONY BENNETT

CBS AAG 153

THE GRAVY WALTZ

VOCAL
MILLCENT MARTIN

Parlophone RS033

INSTRUMENTAL

STEVE ALLEN

London HLD 9723

HE'S SO NEAR

Maureen Scott

H.M.V. POP 1184

Donna Douglas

PICCADILLY 7N 35135

Jackie Frisco

DECCA F 11692

SPANKA MUSIC LTD.

PEOPLE WHO MAKE POP NEWS

A PICTORIAL SURVEY



The SEARCHERS with one of the finest of recent pop discs in "Sweets For My Sweet", are deservedly up ten places to No. 7 this week. And the disc looks set for a lengthy stay at the top.



Five fellows with plenty to smile about. FRANK IFIELD notches up his fourth No. 1 this week with "Confessin'", while the SWINGING BLUE JEANS are also healthy chartwise with "It's Too Late Now", No. 35.



At last TONY BENNETT is back in the charts with his latest single. "The Good Life" — straight to No. 37.



A seven-place leap to No. 5 this week for the CRYSTALS, with the lively "Da-Doo-Ron-Ron". And it looks like climbing higher still.



LITTLE RICHARD has a new single out this week, which we review on page 9.



PETE BEST, former drummer with the BEATLES, and now laying down the rhythms for LEE CURTIS and the ALL-STARs. (NRM Picture.)



As composer MITCH MURRAY tries to work, the BIG THREE make life difficult. "By The Way", a Murray song, is No. 36 this week as, recorded by the lads.



NAT COLE and TED HEATH run through the musical arrangements for Nat's current tour of Britain. Already rave reports are coming in and it looks like a sell-out all the way—so why does impresario VIC LEWIS look so worried in the background? Cheer up, Vic, there's good cricket ahead! (NRM Picture by DEZO HOFFMANN.)



The TYMES are currently No. 3 in CASHBOX with "So Much In Love". So far no hit this side of the Atlantic, but there's time yet for them to enter the British charts.

'STARS AND GARTERS' TEAM AT WIMBLEDON

CLINTON FORD, plus his own jazz group; Vince Hill, just about the most versatile singer in the business; the Nigel Brooks Singers—just a few of the attractions from television's "Stars and Garters" series who will be at a special super kart racing evening at Wimbledon Stadium, Plough Lane, Tooting, London S.W. 17, on Saturday evening (July 20).

The organizers have planned an evening which veers from the thrills and spills of the super-karting sport to top-line variety and beat music. Troy Dante and his Infernoes, the Arthur Greenlade Trio, Ray Roberts and Ted Durante are also on hand to add to the entertainment. There will be dancing to midnight, special refreshment arrangements—and the proceeds go to the Royal Association in Aid of the Deaf and Dumb.

Neale Warrington presents the "evening out"—and tickets are still available from him at 719,727, Garratt Lane, Tooting, S.W.17. But hurry, there's a rush on. Prices 5s. and 8s., children half-price. And it all starts at 7.30 p.m.

Tip For The Top Twenty Stakes

I'M GONNA BE THE WINNER

Recorded by

JIMMIE RODGERS

LONDON HLD 9752

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