

INSIDE: THE BEATLES, HOLLY, LYNCH, MONTEZ, GRECO

BUDDY HOLLY



NEW LP (See Page Three)

NEW
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50!

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50!

RECORD CHARTS
EVERY THURSDAY

No. 107

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

WEEK ENDING MARCH 30, 1963



MIKE SARNE: In action on the S.O.S. charity show at Wembley on Sunday. Cheering fans made him sing his new hit "Code of Love" **THREE TIMES** in succession! (NRM Picture by Bill Williams.)



ADAM FAITH: And we don't know the name of the camel! But it's a pictorial souvenir of the song star's recent holiday in Egypt where he had a good rest and picked up a healthy tan. Adam was in the "Billy Cotton Band Show" BBC-tv show on Sunday.



PAUL & PAULA: Soon to start their first ever tour—in Britain—are still celebrating, with a chocolate milk shake, their hit "Hey Paula". PS.: They're going steady in real life, too.



GRETHA & JORGEN INGMANN: husband and wife team who won the Eurovision Song Contest for Denmark. Song was called "Dansevise" but the English version, "I Loved You", out this week on Columbia, has new lyrics by British songstress **PATTI LYNN**. Jorgen had a previous hit in the States with "Apache". (NRM Picture by Dezo Hoffmann).



NEW RECORD MIRROR

EDITOR: JIMMY WATSON

Editorial, Advertising and Circulation Departments:

116 SHAFTESBURY AVENUE LONDON W.1

Telephones: GERard 7460, 3785, 5960

THE BEST?

ELVIS PRESLEY—(i) "How's The World Treating You"; (ii) "Party"; (iii) "Paralyzed".
CLIFF RICHARD—(i) "Living Doll"; (ii) "Move It"; (iii) "I Live For You".
SHADOWS—(i) "Wonderful Land"; (ii) "Blue Star"; (iii) "Nivram".
DEL SHANNON—(i) "My Little Girl"; (ii) "Runaway"; (iii) "Swiss Maid".
NEIL SEDAKA—(i) "Breaking Up Is Hard To Do"; (ii) "Oh Carol"; (iii) "Calendar Girl".
BUDDY HOLLY—(i) "Rave On"; (ii) "Brown Eyed Handsome Man"; (iii) "Think It Over".
CONNIE FRANCIS—(i) "Everybody's Somebody's Fool"; (ii) "Robot Man"; (iii) "Carolina Moon".
BOBBY VEE—(i) "Run To Him"; (ii) "Take Good Care Of My Baby"; (iii) "Please Don't Ask About Barbara".
CRAIG DOUGLAS—(i) "100 Pounds Of Clay"; (ii) "Pretty Blue Eyes"; (iii) "Time".
BILLY FURY—(i) "Because Of Love"; (ii) "Letter Full Of Tears"; (iii) "Maybe Tomorrow".
EVERLY'S—(i) "Memories Are Made Of This"; (ii) "Walk Right Back"; (iii) "Don't Ask Me To Be Friends".
JOHN LEYTON—(i) "Son This Is She"; (ii) "Johnny Remember Me"; (iii) "Wild Wind".
MILES STRONG, Hotel De Veuville, 29 Rue De Veuville, Paris VII, France.

PAT BOONE—"Love Letters In The Sand", "Moody River", "Dear John".
LONNIE DONEGAN—"Seven Goldn Daffodils", "Wreck of the Old '97", "Frankie and Johnny".
ELVIS PRESLEY—"Girl of My Best Friend", "Don't Be Cruel", "A Fool Such As I".
BUDDY HOLLY/CRICKETS—"Rave On", "Oh Boy", "Blue Days, Black Nights".
RICK NELSON—"It's Late", "You'll Never Know What You're Missing Till You Try", "Stood Up".
DUANE EDDY—"Forty Miles of Bad Road", "The Lonely One", "The Quiet Three".
EVERLY BROTHERS—"Take a Message To Mary", "All I Have To Do Is Dream", "Should We Tell Him".
BOBBY DARIN—"Jailer Bring Me Water", "Dream Lover", "Things".
CONNIE FRANCIS—"Everybody's Somebody's Fool", "Someone Else's Boy", "My Heart Has a Mind of Its Own".
JIM REEVES—"He'll Have To Go", "Adios Amigo", "Two Shadows on Your Window".
MICHAEL M. TRACY, 73 St. David's Hill, Exeter, Devon.

HERE is my list of five of the greatest of the Rock and Roll singers and their three greatest records.
CHUCK BERRY—(i) "Carol"; (ii) "Go-Go-Go"; (iii) "Down The Road Apiece".
BO DIDDLEY—(i) "Road Runner"; (ii) "Bring It To Jerome"; (iii) "She's Alright".
LITTLE RICHARD—(i) "Keep A Knockin"; (ii) "Good Golly Miss Molly"; (iii) "Long Tall Sally".
JERRY LEE LEWIS—(i) "Whole Lotta Shakin'"; (ii) "Great Balls Of Fire"; (iii) "Ubangi Stomp".
EDDIE COCHRAN—(i) "C'mon Everybody"; (ii) "Somethin' Else"; (iii) "Summertime Blues".
MIKE BOCOCK, Chuck Berry Appreciation Society, 54 Longfield Road, Daubhill, Bolton, Lancs.

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R. & B. CLUB ANYONE?

I WAS most interested in your article "A Year of R and B".

It occurs to me that perhaps many potential R & B enthusiasts are unable to develop an interest in genuine R & B due to the fact so few dealers specialise in this type of music.

Country and Western supporters have their own very excellent specialist magazines and many dealers specialising in C & W discs.

R and B discs are very often never even released over here and there appears to be no club or firm devoted to obtaining hard-to-get records.

As one who has a very valuable contact in New York and access to U.S. discs of all types I am toying with the idea of forming an R & B Club, which could publish its own monthly news-sheet devoted to news of R & B releases and information about how to get genuine Rhythm and Blues recordings.

If sufficient readers of the NRM write to me expressing their interest in such a Club, it will become a reality. It's up to you, R & B fans!

Might I add the request that all those who do write to me should enclose a stamped addressed envelope so that I can let them know what is decided. Please address letters 'R & B CLUB, LYNDUM HOUSE, PETERSFIELD, HANTS.—PETER HAWKSWORTH

NAT "KING" COLE—(i) "When I Fall In Love"; (ii) "Let There Be Love"; (iii) "Sweet Bird Of Youth".
THE SHIRELLES—(i) "Baby It's You"; (ii) "Will You Love Me Tomorrow"; (iii) "Mama Said".
DINAH WASHINGTON—(i) "September In The Rain"; (ii) "Love Walked In"; (iii) "Where Are You?".
BROOK BENTON—(i) "So Many Ways"; (ii) "Endlessly"; (iii) "Fools Rush In".
SAM COOKE—(i) "Summertime"; (ii) "Chain Gang"; (iii) "Wonderful World".
DON GIBSON—(i) "Sea Of Heartbreak"; (ii) "Lonesome No. 1"; (iii) "Blue Blue Day".
SARAH VAUGHAN—(i) "Broken-Hearted Melody"; (ii) "Serenata"; (iii) "Smooth Operator".
DRIFTERS—(i) "Dance With Me"; "True Love"; (ii) "There Goes My Baby"; (iii) "This Magic Moment".
RAY CHARLES—(i) "One Mint Julep"; (ii) "Unchain My Heart"; (iii) "Come Rain Or Shine".
A. G. CLIFF, 1 Langford Road, Heaton Chapel, Stockport.



JERRY LEE: tragedy.

JERRY AND TRAGEDY

I WOULD just like to say how wonderful it is to see the name of Jerry Lee Lewis back in the charts. Because Jerry is proving himself as one of the greatest Rockers going I would like to tell you about the most sensational news ever to reach England about Jerry. It has been accepted that Jerry first recorded for the SUN label, with a record called "End Of The Road" b/w "Crazy Arms". Well, I would just like to tell you the TRUE facts.

Jerry was 20 years old when he signed up with SUN, but when Jerry was only 16 he cut a record for the JIFFY label. A label that only recorded three records of which only two were ever issued. The label was owned by a certain Jiffy Fowler. The track that Jerry cut was an uptempo number called "Lost Lost". Unfortunately the record was only issued in a few States, these being down South. Unfortunately, tragedy struck. Jiffy's wife was backing her car out of the driveway when she accidentally ran over her own child. Jiffy lost interest in everything, and the company folded. The few men responsible for the record each took a few copies and distributed them to different radio stations. Unfortunately, the record never made the grade. At this time Jerry recorded this number under the name of Jerry Lewis, but it really was THE Jerry Lee Lewis who is now one of the greatest true rockers going.—**PAUL ROBERTSON**, Vice-President of the Jerry Lee Lewis Fan Club, 27 Brian Crescent, Cross Gates, Leeds, 15.

'B' SIDE BEST

I READ with interest your critic's report on Ben. E. King's latest record. Having not heard the record before and being a "fan" of King's I bought the record.

I agree with your critic when he says that "How Can I Forget" is a good record, but will not make the charts. Not so the "B" side "Gloria, Gloria", here is King at his best since "First Taste of Love". The organ work and chorus add to give this record a tremendous impact on the listener, and I'm sure if given enough spins by Disc Jockeys, this record will make the top twenty.

Notice how the organ is coming in on records, "Coming Home Baby", and "It Ain't Necessarily So" the latter which I'm sure will be a big hit here and, if released, in America.—**HUGH WELSH**, 56 Grosvenor Crescent, Hillingdon, Middx.

THE CLASS MISTAKE

LAST week Norman Jopling stated that Chubby Checker's first disc "The Class" was not released here; but it was. It was released over here on Top Rank but Chubby was then called Chubby Jackson. The number of the release was JAR 154 and the flip was "Schooldays Oh Schooldays". Doesn't matter much though does it?—**AUSTIN POWELL**, Raleigh Bryn, Knighton, Rads.

REVIVAL MONTH

OLDIES but Goodies? "Sheila" was two years old when revived, "From A Jack To A King" nearer six. Boots Randolph's "Yakety Sax" was recorded four years ago, and the Rockin' Rebels "Wild Weekend" was a minor hit in America in 1960 on "Marlee"—they are now "Swan" label.

And, of course, there is Buddy Holly's "Brown Eyed Handsome Man" . . . —**C. C. DANIELS**, 123 Blenheim Road, Deal, Kent.

SCOTS C & W—THE REAL THING

WHEN you're going all out for a duo career in Country 'n' Western music, there's no point in hoping folk will remember your names if they happen to be Iain Campbell and Leonard Kelly. So thought Messrs. Campbell and Kelly who now emerge on the scene as . . . Chuck and Gideon.

They are now mates. Their vocal togetherness shows through on their debut disc for Parlophone, "The Tender Touch" and "Cherry Berry Lips". They have been known, it seems, even to share each other's girl-friends!

But not so long ago they were in direct competition—as bandleaders in Glasgow. Though they hadn't met, they had that feeling that they'd be enemies if ever they did.

Said Chuck this week: "I was sure I wouldn't get on with Gideon because people were always telling me that his group was far better than mine".

Musically, the lads are very much "with it". Chuck learned guitar at six. All his family used to gather for C and W sessions, when his personal contributions was inevitably "Home On The Range". At 14, he joined a Glasgow jazz group as R and B singer, a part-time job because he was going through an apprenticeship as a tool-maker.

Later, he formed his own band and once appeared on the annual "Riverboat Shuffle" on the River Clyde.

But his big solo break was with Scottish TV on "Dance Party", an eleven-week series on which he sang R and B and C and W. He went on to another show, "Rocking House".

Gideon? As an apprentice, he earned the odd bawbees by working a Bernard Brothers' mime act with his cousin. It worked well until his cousin became ill.

Later, he formed the "Honky Tonks", which gave him a chance to sing country-style round the Edinburgh and Glasgow halls. Three years ago, the rivals met up and became . . . mates!

They more or less had to, since they'd been booked for the same dance. But they found they liked the same sort of



CHUCK and GIDEON.

music—got out their guitars and experimented, amalgamated their groups . . . and Chuck and Gideon were "together".

Next came a holiday in Brighton, occasional work in the local hostels and the setting up of a flat there. Chuck went back to Glasgow just to finish his apprenticeship for a week or so . . . and it all started happening for Gideon.

He was "spotted" by publisher Maurice Clark. He took Norman Newell and Dot Squires along and Gideon was offered a test. But, said Gideon: "I'd rather wait for my brother to come along, too". The brother was Chuck . . . who hot-foot it to London.

Their first disc is a good 'un. Very promising.

Just for the record: Gideon has blond hair, blue eyes, is 5 ft. 7 in., digs smart suits, eggs, taking it easy . . . and anything by Ray Charles.

Chuck is fair-haired, blue-eyed, 5 ft. 9 in., and goes for casual clothes, steaks, relaxing and . . . anything by Hank Williams.

Their main snag may be this. They both dig the Everly Brothers and regard them as being the positive end where

duos are concerned. Which means that they're going to have to go through that period of "comparison" and accusation of copying.

I think they'll make it. But I've got news for the boys. They're spending the month of April at the Top Ten Club, in Hamburg. Just down the road there's another smart club which features top American stars. Including, for a large part of April . . . THE EVERLY BROTHERS!

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AT LAST CORAL HAVE ISSUED THE NEW BUDDY HOLLY DISC THAT THE FANS HAVE BEEN WAITING FOR. IT IS ALREADY THE FASTEST-MOVING LP IN AMERICA AND HERE IS A DETAILED REVIEW BY NORMAN JOPLING OF —



THE FIREBALLS: Their backings were dubbed on several of the tracks of the great new Buddy Holly album. They had a million-seller on "Torquay".

'REMINISCING' LP...

"CAN anyone capture the wind? Has a person ever had a spirit and personality huge enough and rich enough to encircle this earth? Many have tried and failed, but we know of one young man who seemed to do these things and much more. He was our son, Buddy Holly."

These are the words of Ella and Lawrence Holly, parents of one of the most significant and influential persons on the disc scene today.

Despite the fact that he has been dead for over four years. The words above are from the L.P. "Reminiscing"—the long-awaited disc from Coral that contains a wealth of new material from Buddy.

A disc that is probably in your shops now. . . .

It looks like being one of the biggest sellers Coral have had—on the other side of the Atlantic the newly-released L.P. is currently the fastest selling—jumping up sixty places in the charts in one week.

So we thought this L.P. was more than worthy of a detailed track-to-track review.

LOVE OR LOATHE

On side one all fans will have already heard the first two numbers—"Reminiscing" and "Slippin' and Slidin'". The former was penned by sax maestro King Curtis, who also solos on the disc. The latter was, of course, a Little Richard number which Buddy takes at a very much slower tempo than the original—NRM readers who have written up to us about it either love it or loathe it.

"Bo Diddley", a fast-ish rocker with some superb guitar work from Buddy. Repetitive and rather bluesy, it was written by Bo Diddley, one of the greatest R & B exponents on the scene. Tune is familiar—it's "Willie And The Hand Jive" was copied from it for the benefit of Cliff fans. But this one, of course, is the original number. We've

heard this is to be his new single—it should get into the top five if it is.

"Wait Till The Sun Shines, Nellie", of course will be familiar to all Holly fans.

"Baby Won't You Come Out Tonight" was composed by Buddy. It's a fast rocker with Buddy shouting his way through the pounding backing. Tuneful and with touches of the early Elvis in many parts it's a well-made track.

"Brown Eyed Handsome Man" needs no introduction—it's Buddy's biggest hit since "It Doesn't Matter Any More". Penned by Chuck Berry the great rock 'n' roller.

VOCAL TRICKS

"Because I Love You" is a slow-ish number with Buddy on top of vocal form. The backing is almost all on one-note guitars jangling away. Builds up slightly with a very atmospheric flavour. Fans of his slower more deliberate numbers will go a bomb for this one.

"It's Not My Fault" is a Country And Western type number as the ones recently sung by Johnny Tillotson. Medium tempo with an insistent almost heavy backing and with Buddy performing some vocal tricks on the song that

we haven't heard before. Interesting instrumental patch at the end.

"I'm Gonna Set My Foot Down" is a fast frantic rocker that even seems to put "Brown Eyed Handsome Man" in the shade. Buddy's voice is high on this good rock number which he composed. Loud and fast backing with plenty of Tex-Mex sounds. Rather Little-Richard-

MANNERISMS

"Changing All those Changes" was a ish but definitely good Holly.

number recorded by Buddy on his "That'll Be the Day" L.P. But this is a different recording and one in which Buddy seems to have improved his vocal mannerisms considerably. The backing is probably not as good as on the original—but it may be that it's only because I haven't heard this version as much as the older version. Slight title change too.

"Rock-A-Bye Rock" is a medium tempo absolutely pounding rock number with a good tune and lyric penned by Buddy of course. Backing is good—but the middle instrumental break is very very similar to the one in "That'll Be the Day" (both versions) and "Ting-A-Ling". A good powerful ending to one of the most outstanding beat L.P.'s to be issued.

That's that then. Fans will like to know (if they don't already) that many of the backings on these tracks are supplied by the Fireballs. Holly fans will not be disappointed—the Fireballs sound like the Crickets used to on discs like "Oh Boy" and "Rave On"—discs made when Buddy was at the height of his career. And that's exactly what these tracks sound like. Others were already backed when originally recorded and



BUDDY HOLLY

"Reminiscing" has King Curtis blowing away.

I hope R & B. fans will not be offended by Buddy's versions of "Brown Eyed Handsome Man" and "Bo Diddley". Certainly these two tracks would never have been issued if Buddy was alive—and they can in fact do nothing but good for the two artists who originated the numbers.

And here are a few more words from Mr. and Mrs. Holly . . .

"We would like to join with all those who have been part of Buddy's career to thank you for your unfading devotion to our son and his music. We hope you find many pleasant hours of listening pleasure in this selection of Buddy's songs. . . ."



Chris Montez and his 'Olde Englishe' Shirts

THE theatre: ABC, Croydon, South London. The audience: packed. Audience behaviour: a mixture of screaming, hollering, panting, howling, wailing. The reason: the imminent arrival of American star Chris Montez.

Now read on: the curtains open. Out comes the "some kinda fun" bundle. Wearing black bolero suit, sealskin shoes and zany red cravat.

Everything happens from the off. A highlight was "La Bamba", tribute to Chris's old idol, the late Ritchie Valens. Final number was "Some Kinda Fun". All uninhibited. Chris hits the audience, non-stop. You can criticise his technical performance but not his zest. He's no Darin or Sinatra as a singer.

—By

LANGLEY JOHNSON

Who cares? The audience certainly don't. Chris knows his limitations. Knows it'll be a long while before he can move out of the touring rock 'n' roll arenas.

The tour is coming to an end. Chris is still knocked out by this, his first ever overseas trip. And now he sits down,

quietly, in his dressing room and writes his views . . . specially for the New Record Mirror.

"Sure, I realise that every American artist over here must say the same . . . but I've never had such a ball. The audiences here are wild—and wild like I've never seen in the States.

"All of us get on well. Tommy Roe, the Beatles, me. I'm mad about the Beatles for they're so zany. I'm never sure whether they're serious or funny. But when they are funny, they're real funny. And talent—well, as soon as I get back to the States, I'm going to put some of their songs on my next L.P. In fact, it'll be a race to see who gets them out first, Tommy Roe or me.

"My chief problem here has been that I've had little free time. I've had some crazy suits made by Duggie Millings. And my publicity man, Andrew Oldham, took me to an 'Olde Englishe' shirt place in Burlington Arcade and I bought some wild shirts. So did my manager, Jim Lee.

"And you know what? The guy in the shop recognised me. It was a real high-class place and it was gas being noticed. Eden Kane has his shirts made there.

"There are so many British artists I wanted to meet but time is what I haven't got. But with Andrew, I met Mark Wynter and there is one real nice guy. We know the same folk back in the States. I listened to his 'Aladdin's Lamp' and rate it a definite hit.

"I wanted to meet Julie Grant, too. I love her latest record and, for a sixteen-year-old, she has a swell voice.

"You know, I've come to realise that there's a whole lot more talent over here than people appreciate. For instance, those Beatles. Apart from entertainment value, they have talent. 'Misery' is one of the greatest songs I've heard in a while—and Kenny Lynch is a gas. I hear his 'Puff' in the States but 'Misery' is even better.

"And how about the British girls? I love 'em all. They've really been great to me on this tour. Whatever the weather, and sometimes it's been pretty bad, they've queued to see us. And they're all so pretty. . . .

"The most important thing to me, personally, about this tour is that I've learned a lot and met so many people. No singer ever stops learning and I've tried to take in as much as I can.

"It's been the best tour I've ever been on, anyway. And the truth is that it's the first I haven't been even a little homesick on. When the time finally comes for me to go back, I'll be a little sad for sure.

"Honest, I'll be just rarin' for the opportunity to come back and meet up with the British audiences again."

Chris Montez stopped writing. And went back on stage. He was as uninhibited as ever. Why this time he even pulled off that "olde Englishe" shirt and hurled it to the ground.

CHRIS MONTEZ: Says his British tour is the best he has ever made—and he "digs" the girls here, too. (NRM Picture.)



TOMMY STEELE

Flash, bang, wallop!
(from 'Half a sixpence')
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F 11612 45 rpm



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Robot
F 11606 45 rpm

KARL DENVER

Can you forgive me
(from the film 'Just for fun')
F 11608 45 rpm

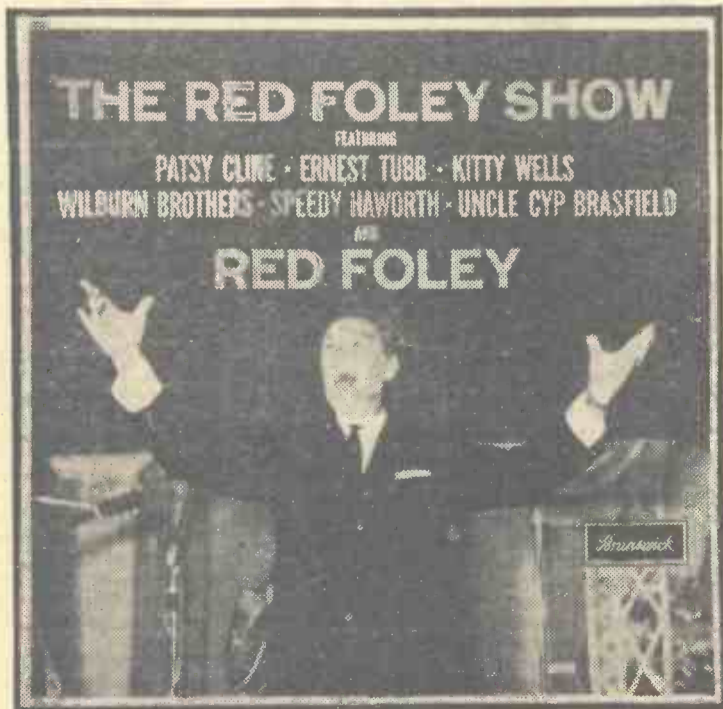
BRENDA LEE

All alone am I
STA 8530 LAT 8530
12" stereo or mono LP
Losing you
05886 45 rpm



ELVIS PRESLEY

One broken heart for sale
(from the film 'It happened at the World's Fair')
RCA 1337 45 rpm



STA 8529 LAT 8529 12" stereo or mono LP



Girls! Girls! Girls!

SF 7534 RD 7534 12" stereo or mono LP

'I'M A VERY JOLLY PERSON'

Said Roy Orbison, The Saddest Singer On Record

"ONE day", someone said, "Roy Orbison will make a happy record". That was a very fair statement. Just take a look at Roy's discs and you'll see how the great majority of them are in the sad vein.

"In Dreams", "The Crowd", "I'm Hurtin'", "Cryin'", "Runnin' Scared", "Blue Angel" and "Only The Lonely". His happier discs were "Dream Baby", "Workin' For The Man", "Candy Man" and "Today's Teardrops".

His two albums—"Lonely And Blue", and "Cryin'". Both of which had very effective mournful type covers on them. Roy himself has penned happier songs than those he sings. "Claudette", a million-seller for the Everly Bros was one of them, and he has also penned several numbers for Buddy Holly and the Crickets, close acquaintances of his once.

"Actually I'm a very jolly person" says Roy. "I don't think I'm ever really moody except for one afternoon every three months or so.

"But I don't write sad songs to a formula. I've never said to myself 'Sad songs sell better, therefore write sad songs'.

"Most of the material was written during the time I was growing up which was at times pretty frustrating. My songs are all about the way I felt personally at one time or another.

"But I maintain you have to be happy to write a sad song, if you know what I mean."

Roy is happy enough. He's happily married to Claudette (you guessed it, the Everly's song was written about her), and his chart successes in the States and Britain are rather astounding.

After his "Only The Lonely" hit Roy kept to the same formula for "Blue Angel" and "I'm Hurtin'". His hits diminished in size so he changed his formula starting with the fantastic success of "Runnin' Scared", one of the most atmospheric discs of the beat era. He followed it with another U.S. chart-topper, the highly emotional "Cryin'" and since then continued more or less in the same vein, that is with songs that tend to build up.

Surprisingly enough though, his last

top ten hit here "Dream Baby" wasn't a builder, just a gospelly type beat number that made the charts in the middle of the twist craze.

Since then he has had minor British hits with "The Crowd", "Workin' For The Man" and "In Dreams", his current poignant hit which looks as though it may make the twenty.

In the States he has had one more hit "Leah", flip to "Workin' For The Man" did better chartwise eventually taking over in the charts from it. Currently Roy is in their top thirty with "In Dreams".

Although Roy sells a fantastic amount of discs he is by no means a teen idol. He looks matured and sensible without the hip-swivelling approach—he looks more set to be a classical pianist than a pop singer. Yet he has a fantastic number of fans who consistently buy his discs—for Roy Orbison never drops in standard—he hasn't made a bad or even mediocre disc yet.

Roy's recording history is not as straightforward as it seems. It was in 1956, when he was twenty that he penned "Claudette". Before he had had a hit with "Uptown" his first for the Monument label. Then a long series of flops relieved financially by "Claudette".

"Only The Lonely" was worked on



ROY ORBISON (NRM Picture)

for many months before it was perfected. Then it was recorded. It flopped. Or at least it seemed to. For the disc was released in the early spring in the States. It didn't make the charts till autumn of that year, 1960.

After that Roy was all set up.

Roy has just completed a thirty day tour, which began on February 17th in Houston, Texas. He has been to such places as Atlanta, Georgia, British Columbia, and he finished up in Nashville.

In a few days he will start to cut his new album, no titles available yet. At the same time he and his manager and

co-writer Fred Foster will be negotiating for two or three TV spots between now and the end of the year. A new single will be cut soon too.

Roy's hobby is quite an unusual one—for a singer at least. He builds and races flying gasoline-powered engine model airplanes. He has been doing this for some time now, and he races them with his friends, and his manager. Roy has just bought himself a new car, a super sports coupe.

That then is Roy Orbison. The man who sings some of the saddest songs in the business—yet who is completely the opposite in real life...

NORMAN JOPLING.

THAT CONTEST!!!

SO Britain missed out again. In the eighth of the Eurovision Song Contest prestige-booster, 75,000,000 viewers in 16 different countries saw "veteran" competitor Ronnie Carroll sing his way into fourth place with "Say Wonderful Things".

The winners: husband-and-wife team from Denmark, Gretha and Jorgen Ingmann, on a sentimental ballad "Dansevise" — a win calculated to be worth at least £10,000 to them. Gretha handled the vocal side, accompanied on guitar by Jorgen, who is already an international disc name. Columbia rush-released this song, under the title "I Loved You", getting it to the dealers by Tuesday.

Second came Ester Ofarim, an Israeli girl working on behalf of Switzerland. Her number was "Please Don't Go". Third came Italy, represented by Emilio Pericoli, who sang "One For All". This ex-New York policeman had a huge hit with "Al Di La", a big-voiced ballad and now looks set to clean up in the world tenor stakes. He's already been described as the successor to Mario Lanza.

And then came Britain. A disappointment certainly but surely not unexpected. But at least this year, a determined effort to find a winner was made. Instead of the rather shambling selection system of past years, BBC TV commissioned some of the top writers in the business to put forward a song specifically for the contest. Ronnie Carroll, who'd won the "Song For Europe" heat the year before with "Ring-a-Ding Girl" was the hands-down winner.

Of course, it has already gone on to be a hit in this country for Ronnie and writers Philip Green and Norman Newell.

Production-wise—The Best

The contest? I watched on the home screen and rated it, from the production side, easily the best so far. The audience was based away from the scene of operations so there were no distractions... just excellent camera angles, settings, lighting and presentation. Though it was a longish show, the interest was maintained most of the way.

The judging? Everyone to their own taste. I didn't particularly agree with the decisions. But on an all-round presentation system, I'd like to hand out Certificates of Merit to the blonde and talented Heidi Bruhl, of Germany; to the bespectacled and talented Nana Mouskouri of Greece (though she represented Luxembourg); and to 18-year-old Francoise Hardy, of Monaco, who also wrote the song she sang.

All three caught my pair of peepers. I think we'll hear plenty in future of all three. Just missing a Certificate was Annie Palmer, of Holland, who looked a lot like Rosemary Clooney.

Tough luck, then, Britain. Now let's start work on next year's contest. NOW.

PETER JONES

WHEN JIMMIE FRUSTRATED HIS NEW RECORD COMPANY



JIMMIE RODGERS: All-out effort.

WITH an ironic twist of fortune Jimmie Rodgers, who had a succession of early hits on the Columbia label and then fell into obscurity had a sudden resurgence of popularity with "English Country Garden" on Columbia just at the time he switched labels to Dot (London here). Now Dot inform me they are making an all out effort to put Jimmie back where he was with hits like "Honeycomb" and "Kisses Sweeter Than Wine."

NEW RELEASE

Jimmie's second London single here "Rainbow At Midnight" and its coupling, "Rhumba Boogie", didn't catch on. However Dot are not too disappointed as they feel sure that Jimmie is due to win certain acclaim once more in the not-too-distant future. And this week, a new Jimmie Rodgers single "Face In A Crowd" has been released on London.

Jimmie's expected tour with the Springfields and others later this year fell through. On the stocks is another album — his first for London — named after his first London single "No-one Will Ever Know". Among the highlights on this album are Jimmie's version of Gene Pitney's "The Man Who Shot Liberty Valance" and Peter, Paul, and Mary's "Lemon Tree" plus "I Can't Stop Loving You".

POPULARITY

Also on the album are Jimmie's interpretations of Claude King's "Wolverton Mountain", "It Keeps Right on a Hurtin'", "I Love You A Thousand Ways", "Born To Lose", and "Al Di La".

The package is completed by "Because", "Slow Poke" and "I'm Gonna Be The Winner".

It will be interesting to see if "Face In

"The Crowd" and the new album (released in March) can regain Jimmie his former popularity. Since his "Country Garden" hit Columbia have released another single "The Fox And The Goose" but this has not done the trick.

In his beginning with Columbia here and Roulette in America Jimmie notched up hits with "Honeycomb" (Marty Wilde covered this on his debut disc for Philips), "Kisses Sweeter Than Wine" and "Oh, Oh I'm Falling In Love Again."

U.S. HIT

His first two singles were packaged on his first album which had some splendid tracks. After his next singles "Secretly" and "Are You Really Mine", two of these tracks were put out on a single, "Woman From Liberia" and "Girl In The Wood", two catchy numbers that gave him a moderate hit. In the States Jimmie had a hit with "Bim-bombey" but this did not catch on here.

Because of Jimmie's drop in popularity his singles slowed up here but there were plenty of albums such as "The Number One Ballads" and "Jimmie Rodgers Sings Folk Songs". Jimmie's "Fox And The Goose" single was taken from this LP incidentally.

RECONCILED

Jimmie incidentally, who had been happily married for a number of years was later involved in divorce proceedings with his wife but the couple have since been reconciled, it is pleasing to report, after his wife was taken seriously ill.

Among his other albums are "Jimmie

Rodgers' Favourites", a Christmas collection and a spiritual package and a top rate Western album "Twilight On The Trail". On his LP "An Evening Of Folk Songs" he included the soft memorable "Evergreen Tree". Cliff Richard later waxed this on an album and got plenty of radio requests for it. It was from the LP "Folk Song World Of Jimmie Rodgers" that Columbia took his hit "English Country Garden".

By GRAEME ANDREWS

Columbia unsuccessfully released a few more singles before this last hit. These were—"I'm Never Gonna Tell", "Ring A Ling A Lario" and the surprising miss "Tender Love And Care" which was coupled with "Waltzing Matilda". After the next single "The Little Shepherd Of Kingdom Come" came his "Garden" hit.

It's a pity Jimmie's tour plans did not materialise. As you can see he would have had no shortage of material to draw on had he come here. Maybe one day he will make this island. Even today his vintage hits would probably go down well and his fans would get great pleasure from seeing him perform such fine numbers as "The Long Hot Summer", "Blowing Wild", and "Girl In The Wood". A tour could do him nothing but good for Jimmie is a top line artist who uses his own material. Maybe if "Face In A Crowd" makes the hit lists he'll think again about coming here.

MONTEZ TO RECORD HERE

CHRIS MONTEZ'S personal and recording manager Jim Lee has been spending the best part of a week studying the possibility of Chris's recording here. He explained that there is nothing in the can back home and he can see no reason why Chris should not record something here.

Jim has been looking over British recording studios and also many new songs. He is said to have a high regard for British recording techniques.

NORTHERN BEAT

RECKONED to be the biggest of its kind in the North of England, the Lancashire and Cheshire Beat Contest takes place at the Philharmonic Hall, Liverpool, on May 9 and 10.

It is organised by Harry Lowe, well-known agent and promoter and the prizes include recording contracts for the first three winners. There will be numerous other prizes.

Said Mr. Lowe this week: "Agents and personal managers are invited to include their groups in the contest. Already, reaction has been tremendous—and the fantastic thing is that there are over 300 groups in the Liverpool area alone."

"Heat elimination will take place during the day-time and the finals, on May 10, will be judged by several well-known personalities from the music world. This is a rich area for the pop music scene and we are sure of high-quality entries."

Mr. Lowe is in Liverpool for the whole of this week finalising arrangements. For up-to-the-minute details, read next week's New Record Mirror.

Cosmopolitan Kenny

KENNY BALL continues to present numbers with far away titles. His follow up to the Japanese Sukiyaki is the Moroccan Casablanca (scheduled for release on April 9).

But the flipside has a closer-to-home sound: Hazelmere.

MIKE SARNE — NOVELIST

JUST as his latest disc, Code of Love (Parlophone), is attracting plenty of attention in the shops and on the air—and looks like being another hit—Mike Sarne leaves this weekend for a get-away-from-it-all holiday in Spain.

The reason: Mike is putting the finishing touches to a novel.

TORNADOS NEWCOMERS

PETER PANARIO is deputising for the Tornados' regular organist Roger LaVern, who is in hospital under observation. The group also expect to be signing a new bass player in the next few days.

KENNY LYNCH, MP?

COULD BE, says

PETER JONES

IT seemed a strong enough rumour to be worth following up. Kenny Lynch, Hit Parader who spends most of his spare time at the House of Commons, was going to stand for Parliament in the interests of the Labour Party.

The rumour-monger added that Kenny was taking special tuition in order to fit himself for the job.

So I put it to Kenny. Who said: "No, mate, that was just a bit of a giggle. What I really said was that if Jimmy Edwards was standing for Paddington . . . then I'd be happy enough to stand against. Either that, or I'd stand for the East End, where I hope I'd be a dead certainty to get in!

"Seriously, though, all this business about show business coming in on the politics kick worries me. How could you form a government of singing comics and comic singers.

NO GIMMICK

"But I'm dead interested in the political scene. It's not just a gimmick, you know, that Harry Fowler and I go to the House of Commons for those midnight sessions. Yes, thinking about it, you were the first bloke to say that it was the two of us up there in the public gallery at various debates . . ."

Meeting Kenny, you get the impression that nothing is all that serious to him. He's a quip-king who has the immediate gag to top anything you say. That blue tint you see to the atmosphere about him is caused by his East End language which is as colourful as his debut L.P. "Up On The Roof".

But the fact is that few artists of British origin have had such a tremendous reaction to a first L.P. as has Kenny. He's been hailed as a "world great" by many critics. Out of eighty reviews of the album which have poured out, only one was a bit anti-Lynch. And that was mostly on the score of the sleeve-notes on the disc . . . which Kenny didn't write anyway.

TOO BAD

Most important to Kenny, though, is how his new single "Misery" is going. It was written by two members of the Beatles and was originally offered to Helen Shapiro. Kenny said: "I first heard it on our tour when the boys were playing it over for Helen. Eventually, she didn't use it, but I knew at the same time that I'd like to record it.

"Will it be as big as 'Up On The Roof'? Who knows? But I think I've told you before that my main interest is in making GOOD RECORDS . . . and if that cuts across merely commercial things, well . . . that's too bad."

Every so often someone comes on the scene who stands out because of the breadth of his general talents. Say, a Tony Newley or Roy Castle, or a Sinatra as far as the States are concerned.

Kenny looks like being that type. He's writing rapidly to finish off his novel, which is set among the folk he knows and loves in the East End. He has his political affiliations. He has his great enthusiasm for people . . . even if he immediately argues the hind legs off 'em. He has his vocal versatility. He has the boxing championship days behind him which enables him to deal ruthlessly with any trouble-maker.

BLOODHOUNDS

Quite recently, Kenny appeared on television with a couple of bloodhounds. These are not the most smiling of dogs and he immediately nicknamed one "Misery"—the title of his new single. Now he's going into the dog business, in the sense that he's buying himself a bloodhound which will, inevitably, be called "Misery".

When I interviewed Kenny first, he had no hit record behind him. Only a lot of praise from mates of his in the show business scene. But Kenny hasn't changed a bit. He almost gives the impression of thinking it is all a bit of a giggle and that pop music is just one section of his career.

His L.P.? Kenny chose most of the material. He chooses most of his single material, anyway. If he believes in a song, there's no point in trying to argue with him. He's a bit surprised that so many critics have picked out "Leaning On A Lamp Post" for special mention, himself regarding the ballads as being the really DIFFERENT things for himself. He'd have liked a few more swingers, but he's been promised that there'll be more on his next album.

THINKER

The main thing about Kenny is that he is a THINKER. I just hope that doesn't make him seem too square. Too out of touch with the general NON-thinking of the pop scene.

But with a bit right behind him, a hit on the way about now, and an album which so many fans and fanatics dig so enthusiastically, he can afford to stop thinking for a while.

Except about politics, racial problems, bloodhounds, his soccer-playing, his book, his debut in a straight TV play, his film aspirations (notably on the directing side), his sister (Maxine Daniels, now in the throes of a comeback), etc. etc.

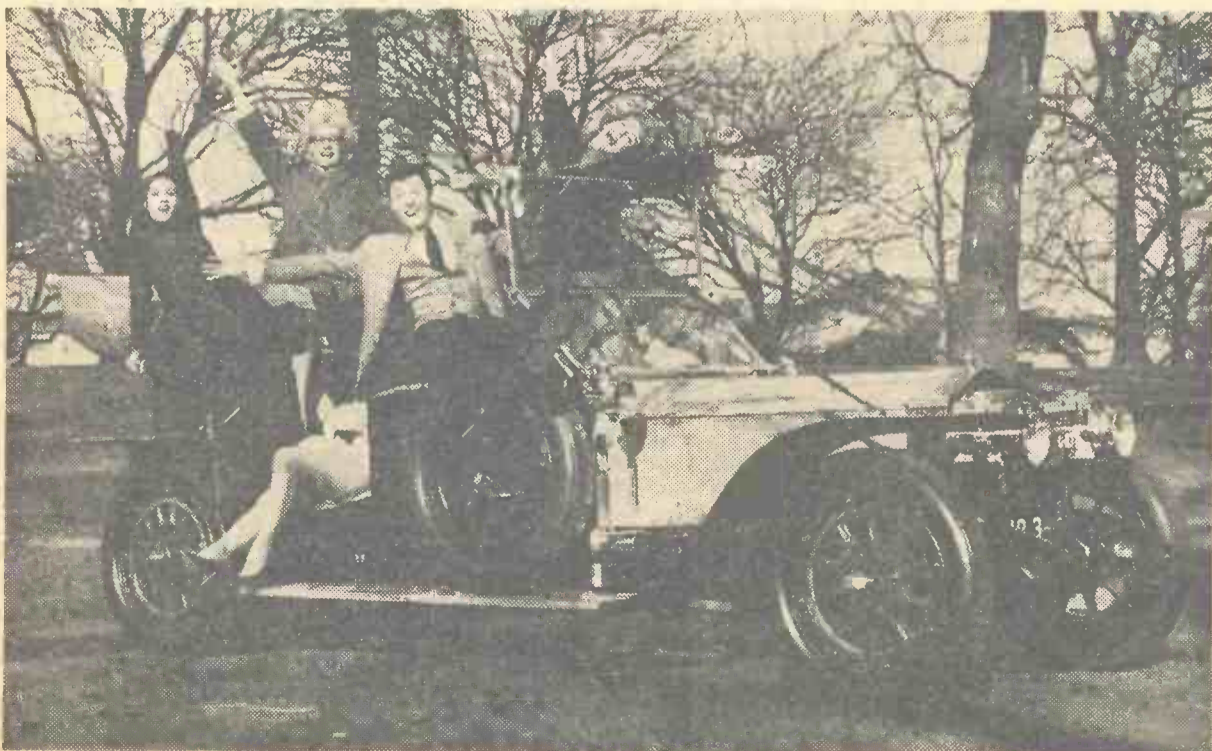
Oh, yes. AND what I'm writing about him in this article.

KENNY: "I'm no misery. I wouldn't mind standing for Parliament against Jimmy Edwards!"



SEE GREAT COMPETITION NEWS PAGE NINE

TOP: PETE MURRAY and JACQUELINE JONES—in a shot from the new film "The Cool Mikado", an up-to-date version of Gilbert and Sullivan. RIGHT: KEITH FORDYCE with the fabulous SABRINA, a shot taken at a "Pop Inn" radio show. (NRM Picture.)



LIONEL BLAIR: surrounded by a bevy of glamour as he plugs his Oriole vocal debut disc, which is going great guns.

JUST REL

<p>RICK NELSON I GOT A WOMAN 05885 Brunswick</p>	<p>THE DRIFTERS ON BROADWAY HLK 9692 LONDON ATLANTIC</p>	<p>HANK LOCKLIN FLYIN' SOUTH RCA 1336 RCA VICTOR RCF</p>	<p>MUL- E THE</p>
<p>KETTY LESTER WARM SUMMER DAY (from the film 'Just for Fun') HLN 9698 LONDON</p>	<p>BURNING DESIRE WADE RAY HL 9700 LONDON</p>	<p>DON GIBSON IT WAS WORTH IT ALL RCA 1335 RCA VICTOR RCF</p>	<p>SOME THE</p>



A DEE-JAY'S LIFE . . . DOD-JEE?



WHY NAMES CHANGE

writes **DUFFY POWER**

DUFFY POWER — a name that's become part of me. 'Course, it's not my REAL name. My old mates down Fulham way know me as Raymond Howard. And I didn't pick "Duffy Power", either — though it comes pretty near to what I wanted.

But now the problem is: should I change my name all over again? A **DOUBLE** change, in fact. But first let's have a look at this problem of finding the right name for a singer.

Adam Faith, Cliff Richard, Billy Fury, Vince Eager, Terry Dene. All good names. Easy to remember. All **RIGHT** for the pop singer.

But let's be fair. It is the pop industry that has gained notoriety for name-changing. Newspapers are always heralding the fact that "Vincent Hamilton", say, the new pop sensation was born plain . . . John Smith.

What's the point of making a change. What's the benefit? Does a glamorous moniker really add to one financial and prestige rewards? Well, it does add to the image surrounding the artist.

And the **DOUBLE** change? One case in point is Darren Young. That's his name now, but he was launched as . . . Johnny Gentle. And that wasn't his right name.

I think, basically, this name-change business goes back to our schooldays. That's when you first become influenced by the sound of a name. You find that the most popular names at those times are those ending in a double letter and a 'y'. Like Penny, Ginny and so on. They also have an air of cuteness about them.

Then there are the strong-sounding names like Darren, Vincent, Charlton, and so on.

So when the time comes for picking yourself a new identity, it's my theory that, quite unwittingly, you choose the name of the sort of character you either associate with yourself . . . or would like other people to associate with you.

Quite honestly, apart from seeking an impressive sound, the name is more likely one which you wish you'd had as a child. "Duffy", for instance, is the sort of name I'd like to be born with.



DUFFY POWER

That, roughly, is the psychology of it all.

The benefits? Well, you get a name that looks better than your real one on a record label. Fans will like it better—and it is easier to remember. I saw the other day, though, that Wes Sands, Eden Kane's brother, had made half-a-dozen changes before settling on W.S.

However, until recently I've never understood the double name change. It didn't seem logical, particularly when you most probably have spent time building a reputation on the first name.

I say until recently. Here's why. In my case, I was always known as "the wildest rock singer in the world". At the time, this was fine. The right sort of billing to attract the customers.

Recently, though, I've made a complete change of style. My "Ain't Necessarily So", for instance, was in the rhythm 'n' blues-ballad idiom. Unfortunately, many people refuse to think of me as this type of singer. They link "Duffy Power" with that "Wildest" tag.

Really, this is an example of when a name **SHOULD** be changed again.

Had I realised this before the record was released, I would for sure have had second serious thoughts about adopting another stage and recording name.

Now it's too late, anyway. The record is out—and I must stick to the name **Duffy Power**.

It's like I was saying before. When you choose a name, it's likely to be one that is somehow a part of you.

And you can't leave that behind!

FALLEN IDOLS No.18 — JOHNNIE RAY

JOHNNIE RAY: for me, the most exciting pop performer I've ever seen. A star of the highest quality, with more studied showmanship in his little finger, left hand, than most of the others have in their whole bodies. And a man I truly regret having to include in this series . . . "Fallen Idols".

What went wrong? You'll have to tell me. I can honestly find no reason for his slump . . .

Johnnie comes from another era. The era of Guy Mitchell and Frankie Laine, who also consistently churned out hits. But he was unique. Built on a gimmick of tearfulness, initially called everything from phoney to ventriloquist's dummy . . . but he outlasted the others of his own time. Now it's gone. Remember "Cry"? And "Little White Cloud"? Heavy emotional content—but he eased numbers like "What A Night" and "Josephine" into the huge-sellers, too. Then the hysteria vanished. The skids, disc-wise, were under him.

He's swapped labels in recent months in an effort to find the way back. His latest is "Lookout Chattanooga", for Brunswick. Before that he came up with Timi Yuro on "I Believe" for London.

Nuthin! The scenes Johnnie used to cause were riotous. The London Palladium was besieged. On tour, it was chaos. He made today's mob-scenes look tame by comparison.

Then he came to the Palace Theatre in London. Quite a few fans stayed loyal. But houses were less than half full. Johnnie was philosophical about it. Anyway, it was not really a good theatre for variety bills.

And Johnnie returned again to play in cabaret at "Talk Of The Town". On the day of his arrival there were just a few fans waiting to greet him. On previous visits, the police would have been called out.

What happened? Again, you tell me . . .

Johnnie was very loyal to his fans and made more visits here than most American stars. Did he overdo it? Should he have spent more time in Presley-like seclusion?

Were John's discs suddenly less commercial? Surely not. He varied them well but retained most of that early emotional impact.

Did sundry stories about his romances, including two reported engagements, put the block on him?

Or is it just one of those mysteries?

But we must accept that Johnnie has lost the teenage following. O.K. What baffles me is that my early prediction was that "Johnnie Ray will outlast the teen idols and move into the standard category along with Sinatra and Torme".

Fact is that there were two sides to Johnnie. One, the tearaway, arm-flailing, tearful, angular stage performer. And the other, the off-stage quiet man who could treat standards, blues, jazz classics (with his own piano accompaniment)—and give them imaginative and musicianly treatments.

Jazzmen dug John when he was in this mood. They regretted only that he didn't inject more of the "quality" material into his stage acts.

He once told me: "I love the gospel music. And the good folk songs. You know, there's a whole heap of fine songs that most of the fans have never even heard. They're the ones I dig when I'm just singing for my own satisfaction."

Johnnie wanted to make his mark in films. He did star in "There's No Business Like Show Business", laying himself open to criticism by playing a singer who went off to become a priest—and singing the semi-religious "If You Believe" in the bargain. He survived that . . .

And he starred in the big summer



stock musicals in the States, taking leading roles in things like "Carousel"—"just for the experience, certainly not the loot". His cabaret act was highly paid and highly praised.

What with the tears, the hearing-aid (he really is 52 per cent. deaf in each ear), and his high percentage of Red Indian blood, Johnnie had more than his fair share of brickbats as a gimmick man. He was easy prey for the butchering journalists. But he lasted, made loot, overcame several lengthy illnesses.

He's still a big name, of course. Few people can forget his initial impact and his barnstorming tactics.

But can he really make it back in the charts? Nobody's trying harder than John to do just that. Or will he settle down in the ranks of steady-sellers on albums, away from the teen-scene.

He's a unique talent. Certainly the best showman-singer I've ever seen. Surely he can't be just delegated to the "not wanted" department.

Surely not.

PETER JONES

EASED

BURRY BUSH CHUCKS

F 11617

DECCA

SHEILA HANCOCK
MY LAST CIGARETTE

F 11618

DECCA

YOUNG AND IN LOVE
DICK & DEEDEE

WB 96

WARNER BROS.

THE OTHER GUY
BIG THREE

F 11614

DECCA

GIVE HER MY REGARDS
STEVE MARIOTT

F 11619

DECCA

KEEP ON DANCING
(from the film 'Just for fun')
BRIAN POOLE & THE TREMELOES

F 11616

DECCA

COUNTRY BALLAD FROM FRANK

FRANK IFIELD

Nobody's Darlin' But Mine; You Don't Have To Be A Baby To Cry (Columbia DB 7007)

POP-STYLED COUNTRY number from Frank, with a lot of assistance from the girl chorus. It's a slow-ish beat ballad which Frank sings very well, and nice gentle lilting strings plus some insistent guitar strumming in the backing. Pleasing enough but not likely to repeat the number one success of his last three discs.

Faster sounds on the slightly brighter flip, with a Nashville type piano in the backing, as well as the chorus. Frank sings well enough on the average ballad, which again has a country-ish flavour.

THREE 🎵🎵🎵

TOP 20 TIP

BRIAN POOLE & THE TREMELOES

Keep On Dancing; Run Back Home (Decca F 11616)

"OH-KA-KA-KA" sing the Tremeloes before Brian leads in on the plaintive rocker from the film "Just For Fun". It's a beaty effort that's extremely well performed, as are all of the boys' numbers. We liked it—and it has some great instrumental work involved. Keep to the formula and they must have a hit soon.

More rock on the flip, another extremely well-performed number that has you tapping your toes. Good stuff with plenty of what it takes.

FOUR 🎵🎵🎵🎵

CHUCK AND GIDEON

The Tender Touch; Cherry Berry Lips (Parlophone R 5011)

BASS voice and choral effect, mit guitar, lead in the way on "The Tender Touch" before the new duo get at the lyrics. Slow and invested with charm, "The Tender Touch" is just that. Tender. Slight folksey tang to it all and a familiar sort of melody. There's a following for this sort of number. Things move faster for the flip and the duo work with brisk precision. Nice arrangement—not too messy.

THREE 🎵🎵🎵

NANA MOUSKOURI

The One That Got Away; No Moon At All (Fontana 261361)

DRAMATIC drums and strings on this powerful ballad from Nana, who sings with plenty of spirit on the song which has a lot of appeal. Not for the charts, but a lot of people will buy the emotional song from a good songstress. Good backing sounds on the ballad.

More orchestral sounds on the flip that sound just great. And Nina's voice is pretty good on the song, which is slightly slower than the top side. Again a well-performed disc with a lot of appeal for the older market.

THREE 🎵🎵🎵

DICKIE HENDERSON

I Believe In You; Theme From Carnival (Decca F 11609)

LISTEN to this without checking the label and you'd never believe it was by the fast-limbed comic. He sings this sort of show tune (top side is from "How To Succeed in Business...") with precisely the right touch. Phrases with modern touches and he swing along to a good big-band backing. Dickie records all too infrequently. Another good performance for the flip and it's a catchy enough theme to take on in a big way. His telly-popularity should tack on the sales.

THREE 🎵🎵🎵



FRANK IFIELD (NRM Picture)

BERT WEEDON

Night Cry; Charlie Boy (HMV POP 1141)

FAST bass guitar opens this one, and then some screeching sounds join in as Bert plays the fast interesting tune well on his guitar, with some clever little instrumental tricks. Pleasing sound, slightly reminiscent of the earlier Shadows stuff. Maybe not for the charts—but a goodly seller nevertheless.

He penned the flip, an interpretation of "Charlie Is My Darling". It's played on bass mostly and is slightly Duane Eddy-ish but it has a lot of atmosphere.

THREE 🎵🎵🎵

THE FEDERALS

Boot Hill; Keep on Dancing With Me (Parlophone R 5013)

THE FEDERALS change their former sound on this beaty organ lead number taken at a medium tempo. Haunting tune and delivery, extremely atmospheric with an unusual chorus. A little bit Tornado-ish but not nearly as frantic. Good stuff with a good chance of the charts.

Faster tempo on the flip, which is a vocal and has quite a good beat for dancing. Not bad but rather unoriginal.

THREE 🎵🎵🎵

REFRESHING RUSS!



RUSS CONWAY

Gigolo; Terry's Toon (Columbia DB7006)

BACK to his breezy refreshing piano style goes Russ on this merry effort with plenty of good joanna work from him. A catchy tune and some good light backing but with Russ taking the lead all the time on this pleasing thing.

Russ penned this side—it's another bright breezy effort with plenty of zest and gusto. Fair old stuff once more.

FOUR 🎵🎵🎵🎵

JOE GORDON

A Taste of the Blues; My Heart Cries For You (HMV Pop 1139)

JERKY, perky song for Joe on this merry little effort that's got a rather sad little lyric. Fast tempo with an interesting string backing on Joe's slightly high-pitched voice. Entertaining.

The old standard is given a good voicing on the flip, a well styled version by Joe, who sounds quite a bit of an entertainer. He sings well on the oldie—but it's more for the older set.

THREE 🎵🎵🎵

DON GIBSON

Head Over Heels In Love With You; It Was Worth It (RCA Victor 1335)

A FAST-ISH heaty semi-country sort of thing from Don, who hasn't been doing too well since "Sea Of Heartbreak". Another good catchy number that could easily be a hit. Some good chorus work and a great guitar solo with Don singing marvellously in his deep distinctive tones. Watch this one.

Slower sort of thing on the flip, with some gentle backing work and Don singing well on the more country-ish number with the whining sound—but it's all very entertaining nevertheless.

FOUR 🎵🎵🎵🎵

WADE RAY

Burning Desire; Two Red Lips (London HL 9700)

A COUNTRY styled number that sounds suspiciously like "From A Jack To A King". Repetitive type number with some chorus work and insistent beat in the country vein. Very ordinary.

Faster type stuff on the flip, another rather C & W cum rock type thing. Insistent old-time guitar work.

TWO 🎵🎵

BEVERLEY JONES

Why Do Lovers Break Each Others Hearts; I'm Just An In-Between (HMV POP 1140)

GOOD cover version of the U.S. hit by Bob B. Soxx and The Blue Jeans. Beverley sings the song well, and there's an insistent bluesy piano beating all the way through. But it's the objectionable female chorus that sounds out of place. The song is fast and good and very appealing—but it's not as polished as the other version.

Flip is rather Brenda Lee-ish and is a typical teen versus adult song. Not bad.

THREE 🎵🎵🎵

THE DAVE CLARK FIVE

The Mulberry Bush; Chaquita (Columbia DB 7011)

THE Dave Clark Five—currently the centre of a storm by their fans—have a got at the oldie. A good side with lots of atmosphere and some good, strong backing sounds, in addition to the throaty lead voice. Slightly different to the Chucks' version—probably more commercial. Good stuff with organ thrown in.

Latin sounds on the flip, with a really raucous sax taking lead on the tune, with whoops and yells somewhere. Guitar also on the fine beaty instrumental, making it a good double-sided rock disc.

FOUR 🎵🎵🎵🎵

STEVE MARRIOTT

Give Her My Regards; Imaginary Love (Decca F 11619)

THE striking thing about Steve is that he sounds like a girl on this song. It's a medium tempo number with some good backing work on the tuneful beat number—which has a lot to recommend it. Good singing from Steve—watch out for this one.

A slightly off-tune thing on the flip, another good number but not as catchy or commercial as side one—slightly slower and less potent than the top side. Unusual.

THREE 🎵🎵🎵

KETTY LESTER

Warm Summer Day; I'll Never Stop Loving You (London HLN 9698)

STRINGS, gentle and soft, and quiet trumpet open the latest from Kitty—and it's from "Just For Fun". It's a lovely gentle ballad and she sings marvellously in her soft rather breathy style. So good and so well sung—and so entertaining. Like a breath of fresh air.

Flip has the "Love Letters" piano opening and carries on in the same rather off-beat vein for the oldie "I'll Never Stop Loving You" which Kitty again sings very well. A really good value for money double-sider.

FOUR 🎵🎵🎵🎵

THE VALADIERS

I Found A Girl; You'll Be Sorry Someday (Oriole American CBA 1809)

HEAVY drum beat, and high voices before the almost normal lead voice comes in on this tuneful rock disc with plenty to recommend it. Not as bluesy as some but quite an entertaining disc. Appealing in places with plenty of fat-setto on the medium-pace number.

Flip is more ballady with more group sounds on the tuneful number with as much appeal as side one. Not bad once again.

THREE 🎵🎵🎵

SANDRA BROWNE

By Hook Or By Crook; Johnny Boy (Columbia DB 4998)

SLOW intro for a raucous teen beat number with plenty of noise etc. thrown in rather a la Shapiro. Sandra's got quite an adult voice which is more than can be said for the song. Catchy effort which takes well to the rock treatment with a shrill girlie chorus in the background. Not bad—but she can do better. We've heard it all before dearie...

More of the same sounds on the flip—rather quieter than the top side but very lively all the same. Not as commercial as side one.

THREE 🎵🎵🎵

DICK AND DEEDEE

Young And In Love; Say To Me (Warner Bros. WB 96)

SOME months ago this boy and girl team had a Stateside hit called "Tell Me". This is a carbon copy of that and differs only it seems in the lyric. If you haven't heard "Tell Me", this is an appealing teen ballad with plenty of unusual work from Deede's high voice, creating a rather plaintive sound. Good stuff but not too commercial.

More ballady stuff on the flip of "The Mountain's High" team. Good stuff but not too commercial.

THREE 🎵🎵🎵

EDDIE HOLLAND

If It's Love; It's Not Too Late (Oriole American CBA 1808)

EDDIE had a big hit Stateside some time back with his "Jamie". This one is a string-filled effort with Eddie's throaty bluesy voice taking the fast-ish ballad well, with the assistance of a chorus. Subtitled "It's All Right", this is a good disc, but maybe a little too unoriginal.

Drumbeat on the flip, a slower side with plenty of emotion from Eddie who sings well enough on the side, which is powerful in parts, but not as commercial as side one.

THREE 🎵🎵🎵

CHUCK JACKSON

Tell Him I'm Not Home; Getting Ready For The Heartbreak (Stateside SS 171)

SLOW bluesy emotion-packed ballad from Chuck Jackson on this, his latest effort to enter the U.S. charts. It's a song with a good lyric about the girl who tells her family to tell Chuck she's not home when he rings. A shrill femme chorus supports well and the song builds rather. Good earthy singing—but not commercial enough for our charts.

More chorus work on the flip, and the song moves along at a slightly faster tempo. Again an emotion-packed song, well performed with an organ on this side.

FOUR 🎵🎵🎵🎵

it's **hitissippi man!**

THE ZINGIEST, SWINGIEST, RING-A-DINGIEST

MISSISSIPPI MUD

WITH THE NEW, NEW, N-E-W SOUND OF

WINIFRED ATWELL



PE 7N 15516

Brian's Back With A Ballad



BRIAN HYLAND

If Mary's There; Remember Me (HMV POP 1143)

THE NEW ONE from Brian looks like doing what "I May Not Live To See Tomorrow" failed to do. That is to re-establish him in the charts once more. It's a slow very emotional ballad that Brian sings very much in the style of his "Sealed With A Kiss" triumph. Very good arrangement and some good vocal work on the tuneful poignant ballad from Brian. Could and probably will, make it with enough exposure.

Same sort of stuff on the flip, slow and plaintive — but unfortunately it tends to get a bit painful in the end.

THREE 🍷🍷🍷

TOP 20 TIP

JOEY DEE

Help Me Pick Up The Pieces; Baby You're Driving Me Crazy (Columbia DB 7005)

STILL on the semi-ballad kick is Joey Dee who has deserted the Twist on his top sides at least. He sings well on the fastish beat ballad with a chorus helping along the perky tempo number. He sings well enough but he wants to get back to the beat—unless he can make another ballad like "What Kind Of Love Is This".

Organ work on the flip which is steady and driving on the faster neat number which is probably better and more commercial than side one. It's very similar to lots of others but it's not too bad. Jerky thing. All right though.

THREE 🍷🍷🍷

THE VERNONS GIRLS

Do The Bird; I'm Gonna Let My Hair Down (Decca F 11629)

A HIT in America for Dee Dee Sharp, this one is a frantic fast moving dance number with plenty of R & B feeling that the girls manage to put over surprisingly well. It moves along at the fast pace necessary to the dance, with a repetitive catchy tune. But they do have competition on this one remember.

Quite a good flip, a number with some good lead singing from Maureen and some good team work. Fast rockish stuff with plenty of appeal. Usual type number with some insistent backing work.

FOUR 🍷🍷🍷🍷

RICHARD WYLIE

Brand New Man; So Much Love In My Heart (Columbia DB 7012)

AN almost martial string backing, precise and well-trained on this semi-bluesy number from Richard who sings well, with several jerks in his voice. Not a bad disc—with more than just immediate appeal. It could do well we think.

More martial strings on the flip, a faster number, and again he sings reasonably well. Good lyrics to this one—it's again somewhat off-beat and attractive.

FOUR 🍷🍷🍷🍷

BERYL BRYDEN

Big Daddy; I've Been Living With The Blues (Columbia DB 7010)

PERKY beaty backing on this one from Beryl—plenty of zest and plenty of gusto on the medium tempo forceful number which moves along well. She sings well in her deep-ish voice on the repetitive number which could do reasonably well.

Flip is gentler and has a less beaty backing. But she sings in a more bluesy and gospelly vein on the very entertaining song. Quite good stuff.

FOUR 🍷🍷🍷🍷

JIM HALL

Lawrence Of Arabia Brotherly Feeling (Pye Int. 25195)

JIM and his orchestra make a very off-beat version of the theme from the film. It's rather a modernistic version with plenty of the noises that the modern jazz fans go for. Quite good and moderately commercial. It brightens up rather but still carries the haunting quality.

Repetitive jazzy thing on the flip that builds and builds until you either like it or loath it.

THREE 🍷🍷🍷

ELMER

BERNSTEIN

Girl Named Tamiko; Mutiny On The Bounty (MGM 1195)

TOP SIDE is the theme from the film of the same name. Elmer leads his string-filled orchestra well on the enchanting disc with some very good piano breaks. Not too commercial but the slow-to-medium effort is very well performed.

Flip is the love song from the film, subtitled "Follow Me". It is once again a slowish tune played well with the piano well prominent. Good stuff.

THREE 🍷🍷🍷

BRIAN HYLAND: "If Mary's There" is his own favourite record and is tipped for the Top Twenty.

HANK LOCKLIN

Flyin' South; Behind the Footlights (RCA Victor 1336)

AFTER a goodly sized hit with "We're Gonna Go Fishin'" Hank picks on another C. & W. type number for his latest effort. A good song taken at a fast pace, with plenty of those country sounds, including steel guitar and Nashville piano. Could make the bottom half of the fifty.

More usual sort of stuff on the flip, slower rather whining style with loads and loads of appeal. He sings well about himself as a performer. The song has a message—but we don't reckon the sad lyric applies to him.

FOUR 🍷🍷🍷🍷

THE VENTURES

El Cumbanchero; Skip To M'Limbo (Liberty LIB 68)

THE old Latin thing is given a good-treatment by The Ventures who instrumentally deal with the number, taking the lead on several instruments. The successful beatsters make a good job of it, and they play it well giving it a good original interpretation without losing the feel of the number. But probably not commercial enough for the charts.

Jerky Limbo beat on the flip, with the latin-ish guitar sound leading the tune which of course is "Skip To M'Lo". Good stuff once again—this by the way is the top side in the States. Maybe it should be here too. A builder.

THREE 🍷🍷🍷

DICK ROMAN

Changing World; Days Of Wine And Roses (Stateside SS 173)

BIG, BIG string and orchestral backing on this big ballad from Dick who sings sweetly in his deep voice as the backing simplifies rather to allow him to be heard. Rather a la David Whitfield it won't make the charts, but should be a favourite for a long time.

Flip is softer and is the big theme from the States. We liked this but it has been done a lot before lately.

THREE 🍷🍷🍷

PATSY ANN NOBLE

Heartbreak Avenue; I'm Nobody's Baby (Columbia DB 7008)

A GOOD tuneful ballad for Patsy on the number which is ideally suited to her voice. Good string backing but maybe not too much commercial. She sings very well though. The sort of thing that grows on you.

Much merrier stuff on the flip, a rather nineteen twenties type number but with plenty of present day appeal. She sings well in her perky style and the song moves along well.

THREE 🍷🍷🍷

SHAWN ELLIOT

Sincerely And Tenderly; Why Don't You Love Me Anymore (Stateside SS 174)

GIRL CHORUS and strings open this tender ballad sung well by Shawn who mouths his way delicately through this rather pleasing ballad. He's got a big voice and it goes down well on this sort of song. A lot of emotion on the number which is slow with good tune

and lyrics. Not bad, maybe not too commercial. The talking bit in the middle rather enhances the effect.

Flip is a rather sad little number sung much the same as the top side. Slow and good with a good backing.

THREE 🍷🍷🍷

WINIFRED ATWELL

Mississippi Mud; Bossa Nova Boogie (Pye 15516)

THE OLDIE is given a very presentable treatment by Winnie on her joanna, played her usual style. Fastish and rather heavy in places, it moves along well. Nice little tune on the thing, which isn't all that commercial. Could sell quite well to the older folk.

Really boogie style stuff on the flip, another number that moves along well. Strange contrast yet one that mingles well. She plays well and the whole thing is exciting in places. As good as side one.

THREE 🍷🍷🍷

JULIE LONDON

There'll Be Some Changes Made; Love on the Rocks (Liberty LIB 10078)

NEWIE from Julie, from whom we've heard nothing for a long while. The standard is given a swinging yet smooth and sophisticated treatment from Julie, who has what it takes vocally and visually. She sings well with a great big band backing. More for the older set though, more than the teenagers.

Breathily singing on the flip, another enormously well-performed effort with plenty of appeal. She sings well and the whole thing moves smoothly along at a slower pace than side one, with more attention on Julie's voice.

FOUR 🍷🍷🍷🍷



★ **FREE!** ★
A Trip To Luxembourg
 And the lucky winner could be **YOU!**



The competition will run for three weeks and will be in three sections:

- (a) 6 pictures of RICKY BOWDEN will be published—two per week—place these in the order you think would be best for use as publicity photographs.
- (b) Make suggestions (in about 50 words) as to the style of clothes you think RICKY should wear on stage to suit his appearance.
- (c) Pick a name for RICKY to use professionally OR if you think RICKY BOWDEN is ideal say why (again in 50 words).

Entry Form: Complete in BLOCK CAPITALS, please.

NAME

ADDRESS

.....

.....

Complete in ink (NRM/RB/1)

Send ONE entry form only when you have seen all six pictures

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LPS AFTER SINGLES

FROM DUANE EDDY AND THE ROOFTOP SINGERS



DUANE EDDY: Still the Crown Prince after his latest twangy album.

JANE MORGAN

WHAT NOW MY LOVE: Guess I'll Hang My Tears Out To Dry; Black Coffee; The End Of A Love Affair; I'm A Fool To Want You; What Now My Love; Goodbye; It Never Entered My Mind; Love Look Away; Here's That Rainy Day; Waltin' For Charlie To Come Home. (LONDON HA-R 8042.)

THE pure, strong voice of Jane Morgan in torchy mood as she sings her way through some of the most beautifully sad ballads available. All the songs have been recorded by the world's top artists at some time or other but somehow Lady Jane brings that touch of individuality to them once more.

THREE 🍷🍷🍷

CABARET NIGHT IN LONDON

VARIOUS STARS: London By Night (FRANK BARBER); The Party's Over (SHIRLEY BASSEY); White Cliffs Of Dover (MR. ACKER BILK); Side Saddle (RUSS CONWAY); Evergreen Tree (CLIFF RICHARD); Wonderland By Night (EDDIE CALVERT); In The Still Of The Night (VICTOR SILVESTER); Walkin' Back To Happiness (HELEN SHAPIRO); Underneath The Arches (BIG BEN BANJO BAND); Maybe It's Because I'm A Londoner (BUD FLANAGAN); The Frightened City (THE SHADOWS); I'll See You In My Dreams (NORRIE PARAMOR). (COLUMBIA 335X 1481.)

A TRUE CASE of something for everyone here. Top stars from the Columbia roster combine their talents to present what is probably the most star-studded cabaret ever on a British album. No need to review the individual tracks — the fans will know them by heart already. Probably too varied to be a huge seller but certainly destined for steady trade across the counters.

THREE 🍷🍷🍷

DAVID ROSE

ROMANCE AND ROSE: Just A Memory; The Man I Love; It Ain't Necessarily So; I'll Take Romance; Bewitched; How High The Moon; Was It A Dream; Sweet Sue; Princess; Plume; Berceuse; One Love. (EMBER INTERNATIONAL NR 5003.)

SOME items from an earlier David Rose period but what ever the date of the recording his name on a record label is a guarantee of entertaining and tasteful music. This is no exception. Some fine melodies chosen too.

THREE 🍷🍷🍷

KAY STARR

JUST PLAIN COUNTRY: Pins And Needles In My Heart; Crazy; Four Walls; My Last Date (With You); Blues Stay Away From Me; Walk On By; Oh, Lonesome Me; I Can't Help It; I Really Don't Want To Know; Singing The Blues; Don't Worry. (CAPITOL T. 1795.)

YOU name it and Kay Starr can sing it with the best of them. Any style, any craze, the perennial and extremely talented Miss Starr gives forth joyfully. She has long been one of my favourite girl singers and will long continue to be so. This time Country music is presented in that inimitable — though many have and still do try to emulate her style — Kay Starr way. Unfortunately today's teenage crop don't dig too strongly.

THREE 🍷🍷🍷

DUANE EDDY

DANCE WITH THE GUITAR MAN: Dance With The Guitar Man; Limbo Rock; Wild Watusi; The Scrape; New Hully Gully; Pap-eye; Spanish Twist; The Climb; Loco-Lo-motion; Nashville Stamp; Creamy Mashed Potatoes; Waltz Of The Wind. (RCA-VICTOR RD-7545.)

DUANE, after a spell, lengthy for him, out of chart favouritism, came bouncing back at the end of last year. The title song of this set was one of his big ones and the rest of the album is right up the same street. Yes the "twangy" guitar man is still the Crown Prince and will ever be just as long as he keeps up this style.

FOUR 🍷🍷🍷🍷

STEVE LAWRENCE

WINNERS: Cotton Fields; Misty; Around The World; Who's Sorry Now; It's Not For Me To Say; Kansas City; Go Away Little Girl; All The Way; Moon River; Teach Me Tonight; Lollipop And Roses; Volare. (CBS BPG 62124.)

LAWRENCE GOES LATIN: It's All Right With Me; Shall We Dance; Just In Time; Bewitched; Small World; Too Close For Comfort; People Will Say We're In Love; Everything's Comin' Up Roses; The Sound Of Music; Out Of This World; Tonight; Hello Young Lovers. (UNITED ARTISTS ULP 1022.)

ANOTHER singer with two albums on current release is Steve Lawrence. Steve I rate as just about the finest among America's younger generation of singers of standards. The first LP includes his big U.S. hit "Go Away Little Girl" which Mark Wynter successfully covered here. The remainder of the set is of the typically high Lawrence standard too. Virtually a faultless singer. The second programme comes from a previous recording company which turned out some really fine material. This one is good too. Both albums have first class material contained thereon and are recommended.

WINNERS FIVE 🍷🍷🍷🍷🍷

LATIN FOUR 🍷🍷🍷🍷

MILLS BROTHERS

SOUVENIR ALBUM: Paper Doll; I'll Be Around; You Always Hurt The One You Love; Till Then; Too Many Irons In The Fire; I Guess I'll Get The Papers And Go Home; Clelito Lindo; Don't Be A Baby, Baby; You Never Miss The Water Till The Well Runs Dry; Across The Alley From The Alamo; After You; Put Another Chair At The Table. (ACE OF HEARTS AH 46.)

THE Mills Brothers revisited in their recording heyday. All the old hits are here. Amazingly, despite what is nowadays thought to be an old-fashioned recording sound, the numbers still sound good.

Nostalgic and easy on the ear.

FOUR 🍷🍷🍷🍷

DEAN MARTIN

CHA CHA DE AMOR: Somebody Loves You; My One And Only Love; Love; I Wish You Love; Cha Cha Cha D'Amour; A Hundred Years From Today; I Love You Much Too Much; For Sentimental Reasons; Let Me Love You Tonight; Amor; Two Loves Have I; If Love Is Good To Me. (CAPITOL T. 1702.)

ONE from Dino's old stable, Capitol, has him in smooth, casual voice as usual with some catchy Nelson Riddle arrangements in Latin style. A couple of potential single winners here I feel as well as strong album sales. Lend an ear — you'll enjoy it.

FOUR 🍷🍷🍷🍷

VIC DAMONE

THE LIVELY ONES: Charmaine; Cherokee; Laura; Diane; Nina Never Knew; I Want A Little Girl; Marie; The Most Beautiful Girl In The World; Ruby; Dearly Beloved; The Lively Ones; Little Girl. (CAPITOL T. 1748.)

YOUNG AND LIVELY: Last Night When We Were Young; We Could Make Such Beautiful Music; It Had To Be You; In The Blue Of Evening; I Got It Bad; Serenade In Blue; The Very Thought Of You; Spring Will Be A Little Late This Year; Imagination; Solitude; What Is There To Say; Ev'rytime We Say Goodbye. (CBS BPG 62115.)

TWO Vic Damone albums. One from his current label, Capitol, the other from his earlier stable, CBS. On the Capitol set, the swinger of the two, arrangements by Jack Marshall and Billy May, with orchestra conducted by that latter gent, tend to hold the listener's attention more than the singer of the up-tempo items. However Vic shines strongly through on the ballads in typical smooth style.

Don't be misled by the CBS album title into thinking the "Lively" refers to swinging music. It is rather a late night album of tender ballads beautifully sung. Despite the misleading title an outstanding LP.

Both LPs FOUR 🍷🍷🍷🍷

EARL BOSTIC

DANCETIME: Harlem Nocturne; Where Or When; Sweet Lorraine; Poeme; You Go To My Head; Of Shore; The Moon Is Low; Ain't Misbehavin'; The Sheikh Of Araby; I Hear A Rhapsody; Roses Of Picardy; Melancholy Serenade. (EMBER INTERNATIONAL NR 5006.)

IT must be about ten years now since Earl Bostic rocked the record world with his roaring version of "Flamingo" and followed up with a further string of similarly-styled hits. Good to hear his swinging saxophone again. Could be many of today's record buyers will still go for his winning way with a number—give it a spin.

FOUR 🍷🍷🍷🍷

THE ROOFTOP SINGERS

WALK RIGHT IN: Walk Right In; Hey, Boys; Shoes; Houston Special; Tom Cat; Cool Water; Somebody Came Home; You Don't Know; Stagnole; Rained Five Days; Ham And Eggs; Ha Ha Thisaway; Brandy; Leave Me Alone. (FONTANA 680 999 TL.)

THE Rooftop Singers and "Walk Right In" are one of my favourite disc pairings. This album as a whole also registers with me as lasting entertainment. But whether the twelve other tracks will click as strongly commercially with the masses who bought the single is another matter.

FOUR 🍷🍷🍷🍷

PAUL ANKA

LET'S SIT THIS ONE OUT: Let's Sit This One Out; I Only Have Eyes For You; The Nearness Of You; You Go To My Head; I'm Glad There Is You; You And The Night And The Music; Let's Fall In Love; I Wanna Be Loved; Embraceable You; Teach Me Tonight; It Had To Be You; I'll See You In My Dreams. (RCA-VICTOR RD-7533.)

NOT the lively Paul to whom we are accustomed. This is the mature performer who is gradually emerging from the exuberant teenager who gave us "Diana", etc. Is it too early in his career to place such a performance before his still largely teenage following? We'll have to wait for the answer to that one.

Within limitations Paul handles his adult album chore very well and it portends more interesting things in the future.

THREE 🍷🍷🍷

ALBUM REVIEWS by

Jimmy Watson

BING CROSBY

ON THE HAPPY SIDE: Singin' In The Rain; The Darktown Strutters' Ball; My Little Grass Shack In Kealahou, Hawaii; Around Her Neck She Wore A Yellow Ribbon; Me And My Shadow; Five Foot Two, Eyes Of Blue; Marching Along Together; Should I; Blue Moon; Cecilia; Gimme A Little Kiss Will Ya, Huh?; When The Red Red Robin Comes Bob Bob Bobbin' Along; The Loveliest Night Of The Year; Don't Sit Under The Apple Tree; My Pony Boy; The Man On The Flying Trapezoid; A-Tisket, A-Tasket; Billy Boy; Forever And Ever. (WARNER BROTHERS WM 8122.)

ANOTHER song marathon from Der Bingle, in which his wonderful warm voice comes glowing through with a bunch of family evergreens.

I just wonder how many of today's stars will be turning them out with similar ease when they are in their fifties?

FOUR 🍷🍷🍷🍷

Joseph E. Levine presents

Boccaccio '70

produced by Carlo Ponti

MUSIC BY Nino Rota and Armando Trovajoli

EASTMAN COLOUR
Distributed by 20th Century-Fox

SOPHIA LOREN
Directed by De SICA
in "The RAFFLE"

ROMY SCHNEIDER
Directed by VISCONTI
in "The JOB"

ANITA EKBERG
Directed by FELLINI
in "The TEMPTATION of Dr. ANTONIO"

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ENGLISH DIALOGUE
ENGLISH SUB-TITLES

From THURSDAY March 28

BRITAIN'S TOP LP's

- 1 SUMMER HOLIDAY (1) Cliff Richard and The Shadows (Columbia)
- 2 SINATRA-BASIE (2) Frank Sinatra with Count Basie (Reprise)
- 3 GIRLS! GIRLS! GIRLS! (3) Elvis Presley (RCA-Victor)
- 4 I'LL REMEMBER YOU (4) Frank Ifield (Columbia)
- 5 WEST SIDE STORY (5) Sound Track (CBS)
- 6 ALL STAR FESTIVAL (6) Various Artists (United Nations Organisation)
- 7 OUT OF THE SHADOWS (7) The Shadows (Columbia)
- 8 RICHARD CHAMBERLAIN SINGS (10) Richard Chamberlain (MGM)
- 9 BOBBY VEE MEETS THE CRICKETS (8) Bobby Vee, The Crickets (Liberty)
- 10 SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- 11 BLACK & WHITE MINSTREL SHOW (12) The George Mitchell Minstrels (HMV)
- 12 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (14) The George Mitchell Minstrels (HMV)
- 13 THAT WAS THE WEEK THAT WAS (13) David Frost—Millicent Martin (Parlophone)
- 14 DANCE WITH THE GUITAR MAN (15) Duane Eddy (RCA-Victor)
- 15 BUDDY HOLLY STORY Vol. 1 (20) Buddy Holly (Coral)
- 16 ELVIS (ROCK & ROLL No. 2) (11) Elvis Presley (RCA-Victor)
- 17 JAZZ SAMBA (—) Stan Getz (Verve)
- 18 STEPTOE & SON (17) Harry Corbett and Wilfred Bramble (Pye)
- 19 BRENDA THAT'S ALL (—) Brenda Lee (Brunswick)
- 20 MODERN SOUNDS IN COUNTRY & WESTERN (16) Ray Charles (HMV)

BRITAIN'S TOP EP's

- 1 KID GALAHAD (2) Elvis Presley (RCA-Victor)
- 2 FRANK IFIELD'S HITS (1) Frank Ifield (Columbia)
- 3 SOUNDS OF THE TORNADOS (3) The Tornadoes (Decca)
- 4 OUT OF THE SHADOWS Vol. 1 (4) The Shadows (Columbia)
- 5 THE BOYS (7) The Shadows (Columbia)
- 6 BLACK & WHITE MINSTREL SHOW (8) The George Mitchell Minstrels (HMV)
- 7 FOLLOW THAT DREAM (5) Elvis Presley (RCA-Victor)
- 8 TELSTAR (6) The Tornadoes (Decca)
- 9 DANCE ON WITH THE SHADOWS (10) The Shadows (Columbia)
- 10 SHADOWS TO THE FORE (13) The Shadows (Columbia)
- 11 FOUR HITS AND A MR. (9) Acker Bilk (Columbia)
- 12 SINCERELY (17) Bobby Vee (Liberty)
- 13 PLAY IT COOL (12) Billy Fury (Decca)
- 14 I CAN'T STOP LOVING YOU (11) Ray Charles (HMV)
- 15 CLIFF'S HIT PARADE (18) Cliff Richard (Columbia)
- 16 WONDERFUL LAND OF THE SHADOWS (—) The Shadows (Columbia)
- 17 BILLY FURY HITS No. 2 (19) Billy Fury (Decca)
- 18 SPOTLIGHT ON THE SHADOWS (14) The Shadows (Columbia)
- 19 ON THE AIR (—) The Spotnicks (Orion)
- 20 DEL SHANNON No. 2 (—) Del Shannon (Decca)

(Compiled by 'The Record Retailer')

Tapping To The Top!

AND THE SHADOWS are once more at the top of the charts, with their biggest seller since "Wonderful Land" — it's "Foot Tapper", of course. They push out their boss Cliff Richard from the top spot with his "Summer Holiday" effort.

The Country star Ned Miller leaps to number four with four-years-old "From A Jack To A King", while Gerry and The Pacemakers reach the top ten with their "How Do You Do It". Ronnie Carroll may not have won the song contest but he's got a mammoth hit on his hands with "Say Wonderful Things" which is at number eleven this week.

Tommy Roe makes a fantastic jump with "The Folk Singer", his biggest hit since "Sheila" — he's almost caught up with Buddy Holly who has moved up three places.

"Mr. Bass Man", "End Of The World", and "So It Will Always Be" move ahead very well indeed — the Tornados get a bit stuck with "Robot" though. Andy Williams looks like having a biggie on his hands while Karl Denver makes a comeback after a few flops with his "Can You Forgive Me". Ray Charles leaps in with "Don't Set Me Free", his first beat hit since "Hit The Road Jack", while the Springfields tell us they "won't be there."

Three expected arrivals — "Losing You", "Walk Like A Man", and "Code Of Love" — Julie Grant finally makes it with "Count On Me", while the U.S. hit-makers Ruby and the Romantics break through with "Our Day Will Come". It has!

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FAST RISING U.S. hits include: "Gone With The Wind"—Duprees; "If You Wanna Be Happy"—Jimmy Soul; "Killer Joe"—Rocky Fellers; "Charms"—Bobby Vee; "How Can I Forget"—Ben E. King/Jimmy Holliday; "Foolish Little Girl"—Shirelles; "Surfin' U.S.A."—Beach Boys; "On Broadway"—Drifters; "Today I Met The Boy I'm Gonna Marry"—Darlene Love; "Ask Me"—Maxine Brown; "Here I Stand"—Rip Cords.

Recent U.S. releases include: "Tom Cat"—Rooftop Singers; "A Love She Can Count On"—Miracles; "Diane"—Joe Harnell; "Don't Let Her Be Your Baby"—Contours; "Baby Come Home To Me"—Burl Ives; "This Ole House"—Jimmy Dean; "Sting Ray"—The Routers; "That Old Black Magic"—Marceels.

Fastest rising L.P.: "Reminiscing" by Buddy Holly, moved up sixty places this week. N.J.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- 1 Magic Moments/Catch A Falling Star
- (1) PERRY COMO
- 2 Don't/I Beg Of You
- (2) ELVIS PRESLEY
- 3 Whole Lotta Woman
- (5) MARVIN RAINWATER
- 4 Nairobi
- (3) TOMMY STEELE
- 5 Maybe Baby
- (7) THE CRICKETS
- 6 La Dee Dah
- (10) JACKIE DENNIS
- 7 The Story Of My Life
- (4) MICHAEL HOLLIDAY
- 8 Good Golly Miss Molly
- (8) LITTLE RICHARD
- 9 Swingin' Shepherd Blues
- (—) TED HEATH
- 10 Jailhouse Rock
- (6) ELVIS PRESLEY
- 11 At The Hop
- (9) DANNY AND JUNIORS
- 12 Too Soon To Know/Wonderful Time Up There
- (—) PAT BOONE
- 13 Tequila
- (—) THE CHAMPS
- 14 April Love
- (14) PAT BOONE
- 15 Big Beat
- (16) FATS DOMINO
- 16 Mandy
- (15) EDDIE CALVERT
- 17 Baby Lover
- (18) PETULA CLARK
- 18 Oh! Oh! I'm Falling In Love Again
- (—) JIMMY RODGERS
- 19 To Be Loved
- (19) JACKIE WILSON
- 20 You Are My Destiny
- (11) PAUL ANKA

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 FOOT TAPPER
2 (4) The Shadows (Columbia)
- 2 SUMMER HOLIDAY
1 (6) Cliff Richard and The Shadows (Columbia)
- 3 LIKE I'VE NEVER BEEN GONE
4 (7) Billy Fury (Decca)
- 4 FROM A JACK TO A KING
13 (7) Ned Miller (London)
- 5 ISLAND OF DREAMS
7 (15) The Springfields (Philips)
- 6 CHARMAINE
8 (10) The Bachelors (Decca)
- 7 PLEASE PLEASE ME
5 (11) The Beatles (Parlophone)
- 8 THAT'S WHAT LOVE WILL DO
3 (8) Joe Brown (Piccadilly)
- 9 RHYTHM OF THE RAIN
14 (6) The Cascades (Warner-Bros.)
- 10 HOW DO YOU DO IT?
20 (3) Gerry and The Pacemakers (London)
- 11 SAY WONDERFUL THINGS
16 (4) Ronnie Carroll (Philips)
- 12 HEY PAULA
9 (7) Paul & Paula (Philips)
- 13 THE NIGHT HAS A THOUSAND EYES
6 (8) Bobby Vee (Liberty)
- 14 ONE BROKEN HEART FOR SALE
12 (5) Elvis Presley (RCA-Victor)
- 15 TELL HIM
11 (8) Billie Davis (Decca)
- 16 BROWN EYED HANDSOME MAN
19 (3) Buddy Holly (Coral)
- 17 WAYWARD WIND
10 (10) Frank Ifield (Columbia)
- 18 LET'S TURKEY TROT
21 (4) Little Eva (London)
- 19 THE FOLK SINGER
31 (2) Tommy Roe (HMV)
- 20 IN DREAMS
25 (5) Roy Orbison (London)
- 21 LOOP DE LOOP
15 (9) Frankie Vaughan (Philips)
- 22 CUPBOARD LOVE
22 (6) John Leyton (HMV)
- 23 ALL ALONE AM I
23 (11) Brenda Lee (Brunswick)
- 24 END OF THE WORLD
29 (3) Skeeter Davis (RCA-Victor)
- 25 MR. BASS MAN
36 (3) Johnny Cymbal (London)
- 26 DIAMONDS
18 (12) Jet Harris & Tony Meehan (Decca)
- 27 WALK RIGHT IN
17 (9) Rooftop Singers (Fontana)
- 28 SO IT WILL ALWAYS BE
44 (2) Everly Bros. (Warner-Bros.)
- 29 HI LILI-HI LO
24 (6) Richard Chamberlain (MGM)
- 30 ROBOT
32 (2) Tornados (Decca)
- 31 HAVA NAGILA
27 (10) Spotnicks (Oriole)
- 32 SUKI YAKI
26 (11) Kenny Ball (Pye)
- 33 GOOD GOLLY MISS MOLLY
38 (3) Jerry Lee Lewis (London)
- 34 PIED PIPER
30 (5) Steve Race (Parlophone)
- 35 CAN'T GET USED TO LOSING YOU
49 (2) Andy Williams (CBS)
- 36 CAN YOU FORGIVE ME
46 (2) Karl Denver (Decca)
- 37 DON'T SET ME FREE
— (1) Ray Charles (HMV)
- 38 SAY I WON'T BE THERE
— (1) The Springfields (Philips)
- 39 LIKE I DO
37 (18) Maureen Evans (Oriole)
- 40 BOSS GUITAR
34 (7) Duane Eddy (RCA-Victor)
- 41 MY KIND OF GIRL
40 (4) Frank Sinatra & Count Basie (Reprise)
- 42 FIREBALL
50 (2) Don Spencer (HMV)
- 43 LITTLE TOWN FLIRT
28 (11) Del Shannon (London)
- 44 NEXT TIME/BACHELOR BOY
35 (17) Cliff Richard (Columbia)
- 45 SATURDAY NITE AT THE DUCK POND
41 (5) The Cougars (Parlophone)
- 46 CODE OF LOVE
— (1) Mike Sarne (Parlophone)
- 47 LOSING YOU
— (1) Brenda Lee (Brunswick)
- 48 COUNT ON ME
— (1) Julie Grant (Pye)
- 49 OUR DAY WILL COME
— (1) Ruby and The Romantics (London)
- 50 WALK LIKE A MAN
— (1) The Four Seasons (Stateside)

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 HE'S SO FINE*
4 (4) Chiffons | 26 DON'T BE AFRAID LITTLE DARLIN*
31 (3) Steve Lawrence |
| 2 THE END OF THE WORLD*
2 (10) Skeeter Davis | 27 LAUGHING BOY*
29 (4) Mary Wells |
| 3 OUR DAY WILL COME*
1 (7) Ruby & Romantics | 28 YOUNG LOVERS
43 (2) Paul & Paula |
| 4 WALK LIKE A MAN*
3 (10) 4 Seasons | 29 MAMA DIDN'T LIE*
24 (10) Jan Bradley |
| 5 RHYTHM OF THE RAIN*
5 (10) Cascades | 30 OUT OF MY MIND*
34 (3) Johnny Tillotson |
| 6 SOUTH STREET*
9 (6) Orions | 31 DAYS OF WINE AND ROSES*
33 (6) Henry Mancini |
| 7 YOU'RE THE REASON I'M LIVING*
7 (9) Bobby Darin | 32 WHY DO LOVERS BREAK EACH OTHERS HEARTS*
30 (5) Bob B. Soxx & Blue Jeans |
| 8 BLAME IT ON THE BOSSA NOVA*
6 (9) Eydie Gorme | 33 YAKETY SAX*
36 (3) Boots Randolph |
| 9 RUBY BABY*
8 (10) Dion | 34 PUFF*
— (1) Peter, Paul & Mary |
| 10 OUR WINTER LOVE
12 (7) Bill Pursell | 35 OVER THE MOUNTAIN
46 (2) Bobby Vinton |
| 11 IN DREAMS*
13 (6) Roy Orbison | 36 SANDY*
45 (2) Dion |
| 12 ONE BROKEN HEART FOR SALE*
10 (9) Elvis Presley | 37 I GOT WHAT I WANTED
47 (2) Brook Benton |
| 13 BABY WORKOUT*
18 (3) Jackie Wilson | 38 DON'T SAY NOTHIN' BAD ABOUT MY BABY*
48 (2) Cookies |
| 14 CAN'T GET USED TO LOSING YOU*
28 (3) Andy Williams | 39 CAST YOUR FATE TO THE WIND*
35 (10) Vince Guaraldi |
| 15 FOLLOW THE BOYS*
20 (4) Connie Francis | 40 WALK RIGHT IN*
19 (12) Rooftop Singers |
| 16 I WANNA BE AROUND*
17 (7) Tony Bennett | 41 TWENTY MILES*
44 (3) Chubby Checker |
| 17 LET'S LIMBO SOME MORE*
15 (6) Chubby Checker | 42 PIPELINE*
— (1) Chantays |
| 18 WHAT WILL MY MARY SAY*
14 (9) Johnny Mathis | 43 ALL OVER THE WORLD*
— (1) Nat "King" Cole |
| 19 WILD WEEKEND*
16 (10) Rockin' Rebels | 44 GREENBACK DOLLAR*
22 (8) Kingston Trio |
| 20 MR. BASS MAN*
21 (4) Johnny Cymbal | 45 BUTTERFLY BABY*
26 (6) Bobby Rydell |
| 21 ALL I HAVE TO DO IS DREAM*
23 (5) Richard Chamberlain | 46 LINDA
— (1) Jan & Dean |
| 22 I WILL FOLLOW HIM
50 (2) Little Peggy March | 47 FROM A JACK TO A KING*
27 (12) Ned Miller |
| 23 DO THE BIRD
32 (4) Dee Dee Sharp | 48 A GYPSY CRIED*
37 (10) Lou Christie |
| 24 HEY PAULA*
11 (12) Paul & Paula | 49 CALL ON ME
— (1) Bobby Bland |
| 25 DON'T SET ME FREE*
25 (5) Ray Charles | 50 LET'S TURKEY TROT*
41 (7) Little Eva |

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

4 SMASH HIT RECORDS

No. 1 in the U.S.A.

HE'S SO FINE

THE CHIFFONS

STATESIDE SS172

WALK LIKE A MAN

FOUR SEASONS

STATESIDE SS169

DON'T SET ME FREE

RAY CHARLES

HMV POP 1133

CHARMAINE

THE BACHELORS

DECCA F11559



THE BEATLES: settling into a high-kick routine. (NRM Picture.)

\$30 for a Gold Disc



BUDDY GRECO with BOBBY VEE (right)—(NRM Picture.)

HE netted only thirty dollars when his "Ooh Look-A-There Ain't She Pretty" disc sold over a million and a half copies . . . his single "The Lady Is A Tramp"—which made the best-sellers three years ago—is reckoned by many to be better than the Frank Sinatra version from "Pal Joey".

Praise indeed, but not undeserved, for at thirty-six Buddy Greco is one of the most underrated talents of our time.

His February release, "I'm In Love" coupled with "But Beautiful", is a double treat from his recently released "Buddy and Soul" album. The single is selling quite well, I understand, but unless it's a "sleeper" neither side will make the charts.

This is not unusual as far as Greco's discs are concerned—but his fans will tell you that Bud never makes a "dud". And because the standard of his work never even falls to the mediocre, this Philadelphia born son of poor Italian immigrants never has an out-n-out flop on his hands.

He is another of those Italian-American "quality" artists, which include Frank Sinatra—his favourite singer, incidentally—Perry Como, Dean Martin, Vic Damone, et al.

You may be surprised to hear that Buddy is also a fine pianist, composer and arranger. He has worked with drummer Bob Marinello — another swinger—for seven years now.

While at high school he formed his own trio—comprising bass, piano and guitar—for at that time the Nat King Cole Trio was all the rage . . . and it was fashionable to imitate.

On the strength of his "Look-A-There" success, which he also composed, drummer Gene Krupa offered Buddy a job, but he turned it down to join the Benny Goodman Band. He played with the outfit at the London Palladium in 1949 and, three years later, left them to go solo.

Working on TV and in night clubs, Greco established a fine reputation for

himself. His big album hits round about this time were "Welcome To Mr. Kelly's" and "My Buddy".

He has made several visits to Britain. In February, 1959, he was privileged with five minutes on a "Sunday Night At The London Palladium" TV show . . . and many people asked why only three hundred seconds were allotted to this very professional-professional.

Buddy's modest reaction was that he deemed it "an honour to be on the show at all". However, when he appeared before the Palladium cameras again—three years later—he had more time and used it to its full advantage.

Mr. G. likes dressing-up the oldies . . . and no one can do a finer job. Remember his "I Ain't Got Nobody" hit? A show-stopper if ever I heard one. Then there was "Roses Of Picardy" and "Let's All Swing Like The Birdies Sing"—and many more which can be heard on his "I Like It Swinging" album.

This L.P. was arranged and conducted by Buddy's long-standing friend Al Cohn. Backing the singer were such jazz greats as Zoot Sims, Clark Terry and Sol Gubin.

About this time, too, Buddy Greco waxed the single "Mr. Lonely", which was written by the "Roses Are Red" star, Bobby Vinton. This young American had also recorded the number on an album, and as he was about to cut a single of the song the Greco version was released.

Bobby — respecting the "veteran's" capabilities—didn't bother after this. And he couldn't grumble either, because he did the same thing to Paul Evans with the "Roses" hit!

Oh, by the way, if you're still worried about the thirty dollars Buddy earned from the disc that helped win him solo recognition, it was the session fee . . .

That's the way the money goes, "pop" goes the Greco.

ALAN MONOHAN

GUESS WHAT!

The Beatles L.P. is called 'Please Please Me!'—Here's a review in depth . . .

TO date, the Beatles have had two disc releases. One was "Love Me Do", the other "Please Please Me". And now comes a third. In the shape of a rather bigger disc also entitled "Please Please Me". But this time there happens to be fourteen songs on it.

Including both sides of both singles — that still leaves ten new sides from the Beatles. So here in depth are ten reviews of ten new songs . . . on the debut LP "Please Please Me".

I SAW HER STANDING THERE, penned by Paul McCartney and John Lennon, it's one of the fastest things the boys have recorded. Typical bluesy backing with the boys singing together on the rather wistful type number that is good enough to put out as a single. Loud and long — the fans can go mad to this one.

MISERY

MISERY. The number that the boys penned for Kenny Lynch — they've included on their LP. Lucky for Kenny they haven't issued it as a single. But seriously the boys take the plaintive tuneful number at a medium tempo pace — it's one of the best ballads on the disc and there's the usual distinctive group backing on it, plus the boys singing in the "Please Please Me" style.

ANNA (GO TO HIM). In the States lives a great exponent of Rhythm and Blues named Arthur Alexander. He wrote and recorded this number some months ago, and the Beatles take it at the same slow pace with a very unusual piano riff in the background, the same as Arthur employed. One lead voice this time — it's John Lennon. The boys harmonise beautifully on the slow blues

which works out in a terribly atmospheric way.

CHAINS will be familiar to almost everyone. A hit in the States, and a minor one here for the Cookies. Sounds slightly unusual on the first play, when you hear a male vocal group singing it. Medium tempo, insistent and repetitive, exciting and tuneful. Good guitar work on the backing.

BOYS

BOYS. Faster beat, and some great instrumental stuff on this one, the flip to the Shirelles great hit "Will You Love Me Tomorrow". Very Ray Charles-ish it moves along at a fast pace, the lead singer this time being drummer Ringo who probably has more genuine talent as a blues shouter than the other members of the group. Exciting and stimulating with a polish that doesn't usually occur on LP material.

ASK ME WHY and PLEASE PLEASE ME will of course be familiar to everybody, as will be the first two tracks of side two — LOVE ME DO and P.S. I LOVE YOU.

The other tracks on side two are as follows:

BABY IT'S YOU is considered by many to be the best disc the Shirelles have made. Certainly I think it is and by the way the Beatles gently interpret it I should think they do too. It's a slowish ballad with perhaps more atmosphere than any other track on the LP. The boys "Sha-La-La" all the way through with John leading vocal, and it's a faithful copy of the original — they do it well enough not to spoil the enchantment of the song.

DO YOU WANT TO KNOW A

SECRET is a medium tempo lilter with George Harrison on the lead voice and the others giving him a little choral support. An original composition it's tuneful and slightly off-beat. Not outstanding but pleasant enough.

A TASTE OF HONEY. Vocal version of the Acker Bilk hit first brought out vocally by Lenny Welch. Gentle and almost leaves a honey flavour in your mouth. The only 'trick duet' is this number — and it's Paul McCartney singing on his own. Gentle and sweet with a great tune, and a sympathetic backing.

PLACE

THERE'S A PLACE. Harmonica once more on this side. It's a typical type number with John and Paul singing on it. Rather a wistful flavour with a definite beat on the backing. Not a standout track but one with plenty of appeal.

TWIST AND SHOUT. Just as the disc begins with a fast number it ends with a frantic one. It's the Isley Brothers U.S. hit of last summer and is a frantic R & B song with plenty of opportunity for shouting and screaming. Fastish tempo, with the whole group doing a power of work whipping up a storm on the commercial blues number both vocally and instrumentally.

That's the lot then. If you own this LP you'll own all the Beatles discs to date. And for a debut LP it's surprisingly good and up to standard — a goodly number of the tracks on this could be issued as singles and maintain the boys' chart standard. A good cover pic and excellent sleeve notes make this a worthwhile LP in all senses of the word.

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