

INSIDE: ELVIS, DEL, BILLY, MARK, BUDDY HOLLY, MIKE SARNE

New to the charts

Little Band of Gold

JAMES GILREATH



7N 25190

NEW
RECORD 6d
MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

New to the charts

Harvest of Love

BENNY HILL



7N 15520

No. 113

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

WEEK ENDING MAY 11, 1963

EVERY THURSDAY



IN THE CHARTS—EDDIE COCHRAN (29) with "My Way"; PET CLARK (42) with "Casanova"; CLIFF RICHARD (NRM Picture) (21) with "Lucky Lips" and SUSAN MAUGHAN (48) with "She's New To You" and KENNY BALL (27) with "Casablanca". (NRM Picture.)

THE HIT RECORD YOU HEARD ON 'JUKE BOX JURY' - 'THANK YOUR LUCKY STARS' - 'PICK OF THE POPS'

was

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NEW RECORD MIRROR
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UNORIGINAL TITLES

WHY must songwriters produce brand news songs with the same titles of past hits? The latest offender is Eden Kane, who has written, for Shane Fenton, "Fool's Paradise"—the same title as an old hit by the Crickets. A few weeks ago, Jess Conrad was heard singing "Take Your Time"—a different song to Buddy Holly's hit title. Cliff Richard recorded "A Girl Like You" a few months after Adam Faith featured the same title on his first LP.

Acker Bilk plays his own composition "Lonely" two years after a minor hit by Eddie Cochran called "Lonely". Adam Faith sings "Lonesome" with a few years' gap between it and Monty Sunshine's hit of "Lonesome". A few years ago, Rhet Stoller had a hit with "Chariot". Pet Clark's latest? "Chariot". A big hit by Nancy Whiskey was "Greenback Dollar"; now come the Kingston Trio with a different song with the same title.

Out of these I have mentioned (there must be many others), only Cliff, Adam and Acker make the top charts with their songs, and surely it was only their names that sold their respective discs.

It can't possibly help the sales of these "copy" titles to have old titles, so why do song writers churn them out? Any why do publishers use them?

Let's see an end to this copying and some more original titles to future releases. — **ALEC CRABTREE**, 118 Brooklands Avenue, Liverpool, 22.

NE PARLE PAS

In last week's NRM there was a letter from a Dennis King, in Scunthorpe, saying we should have more French records in Britain. I think this is ridiculous, because who wants French discs when half the population can't even understand the language?



EDDIE COCHRAN



ACKER BILK

And as for saying the French put far more into their singing, who can tell if they don't know the words? Think again, Mr. King. — **MICHAEL ROSSITER**, Stag and Hounds, Iver Heath, Bucks.

CRYING ABOUT

LITTLE RICHARD

HAVING just heard the new Little Richard release, I feel like crying me eyes out.

The undisputed King of Rock 'n' Roll singing typical pop trash is enough to make any Rock fan commit suicide.

Richard says he wants to make a comeback into big-time, well good Rock still sells, Jerry Lee Lewis has proved that, so let's hope that Mr. Penniman makes some brilliant classics like the hits he had five years ago. — **BOB RICHARDSON**, 94 Leicester Street, Bolton, Lancs.

BEATLES REMARK

MAY I comment on the remark made by two of the Beatles in last week's NRM? They state that B. J. Kramer will take over from the place which Elvis is at the moment leaving vacant. Utter rubbish. I admire the Beatles' talent very much when it comes to singing, but I do wish that they would leave the wishful thinking to someone else. I have just heard this new Liverpoolian and his group, and fail to see how he falls into the same class as Elvis. Not that I am undermining this boy's talent, although I personally do not like him, but it is like saying that Elvis will take over from Sinatra. How can a newcomer like this hope to do what Cliff Richard has been so unsuccessfully trying to do for years? El is established for a long time to come, "One Broken Heart" or not; time will tell! — **D. S. STONE** 42 Mill Hill Lane, Pontefract, Yorkshire.

Luxembourg Contest — WINNER FLIES OUT WITH RICK



MISS IRENE WALES, who won our "Free Trip to Luxembourg" contest, is pictured at London Airport with **RICK BOWDEN** last Saturday morning as she was about to join the plane which took her to the home of "208—The Station of the Stars". Rick's record is released on HMV on May 17. All arrangements for the trip were handled by **EXCHANGE TRAVEL LTD.**

NEW RECORD MIRROR

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THE ROLLING STONES—GENUINE R & B!

AS the trad. scene gradually subsides, promoters of all kinds of teen-beat entertainments heave a long sigh of relief that they have found something to take its place. It's Rhythm and Blues, of course—the number of R & B clubs that have suddenly sprung up is nothing short of fantastic.

One of the best-known—and one of the most successful to date—is at the Station Hotel, Kew Road, in Richmond, just on the outskirts of London. There, on Sunday evenings, the hip kids throw themselves about to the new "jungle music" like they never did in the more stunted days of trad.

And the combo they write and twist to is called the Rollin' Stones. Maybe you've never heard of them—if you live very far away from London the odds are you haven't.

But by gad you will! The Rollin' Stones are probably destined to be the biggest group in the R & B scene if it continues to flourish. And by the looks of the Station Hotel, Richmond, flourish is merely an understatement considering that three months ago only fifty people turned up to see the group. Now club promoter bearded Giorgio Gome'sky has to close the doors at an early hour—over four hundred R & B fans crowd the hall.

GENUINE

And the fans who do come quickly lose all their inhibitions and proceed to contort themselves to the truly exciting music of the boys—who put heart and soul into their performances.

The fact is that, unlike all the other R & B groups worthy of the name, the Rollin' Stones have a definite visual appeal. They aren't the Jazzmen who were doing trad. eighteen months back and who have converted their act to keep up with the times. They are genuine R & B fanatics themselves, and they sing and play in a way that one would have expected more from a coloured U.S. R & B team than a bunch of wild, exciting white boys who have the fans screaming—and listening—to them.

Lineup of the group is Mick Jagger, lead vocal and harmonica and student at the London School of Economics. The fierce backing is supplied by Brian Jones, guitar and harmonica, and also spokesman and leader of the group. He's an architect, while Keith Richards, guitar, is an art student. The other three members of the group are Bill Wyman, bass guitar, Ian Stuart,

by **NORMAN JOPLING**

piano and maracas, and drummer Charles Watts.

Record-wise, everything is in the air, but a disc will be forthcoming. It will probably be the group's own adaptation of the Chuck Berry number, "Come On" (featured on Chuck's new Pye L.P.). The number goes down extremely well in the club's session on Sundays—other Chuck Berry numbers that are in the group's repertoire are "Down the Road Apiece" and "Bye, Bye, Johnny"—which is one of the highlights of the act.

DISC/FILM

Even though the boys haven't had certain plans for a disc, they do have dead-certain plans for a film. For club promoter Giorgio is best known as a film producer, and he has made several imaginative films dealing with the music scene. But for the Rollin' Stones film, there are some truly great shots of the team in action, singing and performing "Pretty Thing", the Bo Diddley number. The film itself lasts for twenty minutes, and will be distributed with a main feature film.

The group are actually mad about Bo Diddley, although pianist Ian is the odd man out. Diddley numbers they perform are "Crowdad", "Nursery Rhyme", "Road Runner", "Moaner" and, of course, "Bo Diddley".

They can also get the sound that Bo gets too—no mean achievement. The group themselves are all red-hot when it comes to U.S. beat



discs. They know their R & B numbers inside out and have a repertoire of about eighty songs, most of them are the numbers which every R & B fan in the country knows and near enough loves.

The boys are confident that, if they make a disc, it should do well. They are also confident about their own playing, although on Sundays at the end of the session at Richmond they are dead-beat. That's because on Sunday afternoons they also play the R & B session at the Ken Colyer Club.

SUPERFICIAL

But despite the fact that their R & B has a superficial resemblance to rock 'n' roll, fans of the hit parade music would not find any familiar material performed by the Rollin' Stones. And the boys do not use original material—only the American stuff. "After all," they say, "can you imagine a British composed R & B number—it just

wouldn't make it." One group that thinks a lot of the Rollin' Stones are The Beatles. When they came down to London the other week, they were knocked out by the group's singing. They stayed all the evening at the Station Hotel, listening to the group pound away. And now they spread the word around so much in Liverpool that bookings for the group have been flooding in—including several at the famed Cavern.

All this can't be bad for the R & B group who have achieved the American sound better than any other group over here. And the group that in all likelihood will soon be the leading R & B performers in the country. . . .

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Elvis Discography

A COMPLETE LIST OF EVERY ELVIS DISC—PLUS HIGHEST CHART POSITION REACHED . . .

HAVE you ever thought just how many discs Elvis Presley has made? The answer is rather startling. More than we, and probably you thought. So some of us at the NRM put our heads together and compiled a discography of Elvis Aaron Presley—still the World's top pop singer—despite his "One Broken Heart For Sale".

First of all—the singles, starting with the ones that EL cut whilst he was on HMV. For anyone who is interested Elvis was on RCA in the States right from his original move from "Sun" but his discs were issued here on HMV purely because RCA didn't have its own outlet here then! Also highest chart position reached, and when.

HIS DELETED HMV SINGLES

| | |
|--|-----------|
| Heartbreak Hotel/I Was the One—HMV POP 182, No. 3 | July '56 |
| Blue Suede Shoes/Tutti Frutti—HMV POP 213, No. 9 | June '56 |
| I Want You, I Need You, I Love You/My Baby Left Me—HMV POP 235, No. 15 | Aug. '56 |
| Hound Dog/Don't Be Cruel—HMV POP 249, No. 2 | Nov. '56 |
| Blue Moon/I Don't Care If The Sun Don't Shine—HMV POP 272, No. 8 | Dec. '56 |
| Love Me Tender /Anyway You Want Me—HMV POP 253, No. 15 | Jan. '57 |
| Love Me/Mystery Train—HMV POP 295, No place | |
| Rip It Up/Baby Let's Play House—HMV POP 305, No. 18 | March '57 |
| Too Much/Playin' For Keeps—HMV POP 330, No. 7 | May '57 |
| All Shook Up/That's When Your Heartaches Begin—HMV POP 359, No. 1 | July '57 |
| Lawdy Miss Clawdy/Tryin' To Get To You—HMV POP 408, No. 11 | Nov. '57 |
| Paralysed/When My Blue Moon Turns To Gold Again—HMV POP 378, No. 9 | Sept. '57 |
| How Do You Think I Feel/I'm Left You're Right She's Gone—HMV POP 428, No. 17 | Jan. '58 |
| Loving You/Teddy Bear—RCA 1013, No. 2 | Aug. '57 |
| Got A Lotta Livin' To Do/Party—RCA 1020, No. 2 | Nov. '57 |
| Santa Bring My Baby Back/Santa Claus Is Back In Town—RCA 1025, No. 7 | Dec. '57 |
| Jailhouse Rock/Treat Me Nice—RCA 1028, No. 1 | Jan. '58 |
| Don't/I Beg Of You—RCA 1043, No. 2 | March '58 |
| Wear My Ring Around Your Neck/Doncha Think It's Time—RCA 1058, No. 2 | May '58 |

That then is the list of El's now deleted HMV POP group of singles. Note well that many of them didn't make the top ten—only one made the number one spot, and some didn't even make the twenty. The first group of RCA singles slightly overlap the older HMV group.

| | |
|---|-----------|
| Heard Headed Woman/Don't Ask Me Why—RCA 1070, No. 2 | Aug. '58 |
| King Creole/Dixieland Rock—RCA 1081, No. 2 | Oct. '58 |
| All Shook Up/Heartbreak Hotel—RCA 1088, re-issue | |
| Hound Dog/Blue Suede Shoes—RCA 1095, re-issue | |
| I Got Stung/One Night—RCA 1100, No. 1 | Jan. '59 |
| A Fool Such As I/I Need Your Love Tonight—RCA 1113, No. 1 | May '59 |
| A Big Hunk O' Love/My Wish Came True—RCA 1136, No. 4 | Aug. '59 |
| Stuck On You/Fame And Fortune—No. 2 | April '60 |
| A Mess Of Blues/Girl Of My Best Friend—RCA 1194, No. 2 | Sept. '60 |
| It's Now Or Never/Make Me Know It—RCA 1207, No. 1 | Nov. '60 |
| Are You Lonesome Tonight/I Gotta Know—RCA 1216, No. 1 | Jan. '61 |
| Wooden Heart/Tonight Is So Right For Love—RCA 1226, No. 1 | March '61 |
| Surrender/Lonely Man—RCA 1227, No. 1 | May '61 |
| Wild In The Country/I Feel So Bad—RCA 1244, No. 2 | Oct. '61 |
| Little Sister/His Latest Flame—RCA 1258, No. 1 | Nov. '61 |
| Can't Help Falling In Love/Rock-A-Hula Baby—RCA 1270, No. 1 | Feb. '62 |
| Good Luck Charm/Anything That's Part Of You—RCA 1280, No. 1 | June '62 |
| She's Not You/Just Tell Her Jim Said Hello—RCA 1303, No. 1 | Sept. '62 |
| Return To Sender/Where Do You Come From—RCA 1320, No. 1 | Dec. '62 |
| One Broken Heart For Sale/They Remind Me Too Much Of You—RCA 1320, No. 12 | March '63 |

That then is the complete list of singles that Elvis has made. And it includes the deletions.

'HEART'—LOWEST FOR SIX YEARS!

Facts about "One Broken Heart"—it's Elvis's worst selling current single since "Rip It Up". Although some HMV releases did not get to that position after this one—they were in competition with RCA discs—and usually more than one—at the same time.

Also Elvis SHOULD have been at his strongest at the time of the release of "One Broken Heart"—for no less than SIX discs before that one had reached the top spot.

Nevertheless we can't help thinking that El. isn't suffering more than a temporary setback. Thirty discs in the top ten in seven years can't be bad.

What, you may say, about his L.P.s and E.P.s. Well, we haven't forgotten them. Here's a list—but without chart positions. E.P.s. first: LOVE ME TENDER/Poor Boy/Let Me/We're Gonna Move 7EG8199 GOOD ROCKIN' TONIGHT/Blue Moon Of Kentucky/Just Because/Good Rockin' Tonight. They are both the E.P.s on HMV. Three L.P.s were issued.

ROCK 'N' ROLL Blue Suede Shoes/I Gotta Sweetie/I'm Counting On



You/I'm Left You're Right She's Gone/That's All Right/Money Honey/Mystery Train/I'm Gonna Sit Right Down And Cry/Tryin' To Get You/One Sided Love Affair/Lawdy Miss Clawdy/Shake Rattle And Roll.

ROCK 'N' ROLL NUMBER TWO which has of course been re-issued on RCA

THE BEST OF ELVIS Heartbreak Hotel/I Don't Care If The Sun Don't Shine/Blue Moon/Tutti Frutti/All Shook Up/Hound Dog/Too Much/Anyway You Want Me/Don't Be Cruel/Playin' For Keeps.

Both Rock 'n' Roll and The Best of Elvis (A ten-inch L.P.) are not in any current catalogue.

- RCA E.P.s are as follows:
- Peace In The Valley—RCX 101
 - I Need You So—RCX 104
 - Jailhouse Rock—RCX 106
 - King Creole, Volume 1—RCX 117
 - King Creole, Volume 2—RCX 118
 - Elvis Sails—RCX 131
 - Elvis' Christmas Album—RCX 121
 - Elvis In Tender Mood—RCX 121
 - Strictly Elvis—RCX 135
 - Such A Night—RCX 190
 - A Touch Of Gold, Volume 1—RCX 1045
 - A Touch Of Gold, Volume 2—RCX 1048
 - Follow That Dream—RCX 211
 - Kid Galahad—RCX 7106

- Current L.P.s on RCA as follows:
- Elvis Golden Records—RB 16069
 - Loving You—RC 24001
 - Elvis' Christmas Album—RD 27052
 - King Creole—RD 27088
 - Elvis—RD 27120
 - A Date With Elvis—RD 27128
 - Elvis' Golden Records, Volume 2—RD 27159
 - Elvis Is Back—RD 27171
 - G.I. Blues—RD 27192
 - His Hand In Mine—RD 27211
 - Something For Everybody—RD 27224
 - Blue Hawaii—RD 27238
 - Pot Luck—RD 27265
 - Girls, Girls, Girls—RD 7534
 - Rock 'n' Roll Number Two—RD 7528

It Happened At The World's Fair—RD 7565. Beyond The Bend/Relax/Take Me To The Fair/They Remind Me Too Much Of You/One Broken Heart For Sale/I'm Falling In Love Tonight/Cotton Candy Land/A World Of Our Own/How Would You Like To Be/Happy Ending.

That of course is the latest L.P. from El. which should be in the shops next week. And bound, we think, for the sellers like all its predecessors were. . . .



MARK—WHY I FLOPPED

Mark Wynter explains the flop of 'Aladdin's Lamp'—and why he has reverted to cover versions

WHY did Mark Wynter's "Aladdin's Lamp" flip then flop? Most of the reviewers liked it and rated it a useful follow-up to his previous couple of hits. But the fans turned up their noses and downed their thumbs.

BY PETER JONES



Said Mark this week: "On reflection, I think it failed because it wasn't a sufficiently PERSONAL type of song. I'm sure I need that personal touch on lyrics . . . like on 'Go Away Little Girl'."

But Mark pointed out that when he first heard "Shy Girl" he was told it was the "B" side of the Cascades' disc. Only after he'd agreed it as his new one did he and Tony Hatch find out it was the selling side in the States.

COVER JOB

"Each singer has to find a style which suits him best. 'Aladdin's Lamp,' after all, turned out to be much too general in its approach."

This new disc is clearly important for the restoration of Mark to the charts. And for another reason—the flip side, "Because of You," is his first effort at song-writing.

Mark added that he felt his new one, also loudly hailed, was in the "Go Away Little Girl" vein. It's called "Shy Girl"—a cover of the Cascades' American offering.

FOUR TITLES

Said Mark: "It was a lousy, rainy old day up in Newcastle. The compere of our show, Al Paige, and I were stuck in our hotel room, moaning because we'd seen all the local movies.

Failure of "Aladdin's Lamp" means that Mark has had to depart from the originality angle. He's long been AGAINST "cover jobs," but the truth is he gets his hits only from covering. And a further apparent necessity is that his hits have to be made in a dead roarin' hurry. . . .

"So I somehow got this tune in my mind. I worked it over a few times and then found the lyrics were forming in my nut, too. I sang it over to Al, who thought it was all right.

"This one was like 'Go Away Little Girl' and 'Venus,'" he said. "All rushed. Sessions on the Saturday—and I had a copy by the middle of the following week. Seems to bring me luck, this having to rush."

"Anyway, I didn't think any more of it until we got to the recording session. We wanted to cut four titles. 'Let Me Take His Place' was to be one, but I didn't like it. Then we toyed with 'Cover Girl,' but it didn't seem right. So

I told Tony about MY song—and he agreed we should try it.

"Since then, I've written another two numbers. I've got my own publishing company, so they'll probably go through that set-up. It's become an interesting new hobby of mine. . . ."

Mark, as ever, remains one of the most heavily booked popsters in the business, with hardly any time off between now and the end of the year. He's doing a pantomime again, though it's not been fixed where.

provincial round-up

By JEFF BAYLISS

JOHN MAYALL, jazz organ/vocal founder of the Blues Syndicate, moved to London last week to reform under the guidance of the Cana-Variety Agency.

SPECIAL beat night featuring rock groups started last Monday at the Princess Theatre Club, Chorlton, compéred by Bobby Campbell.

MOST unpopular man in Manchester this week—Brian Matthew, who announced on Saturday Club that local idols Freddie and The Dreamers were a Liverpool group.

MANCHESTER'S Kennedy Street Enterprises opening four new coffee-dance clubs in the next few months at Blackpool, Morecambe, Huddersfield and Leeds.

BAT PACKAGE compere/comedian Eddie Earle, now living in Wilmslow, Cheshire.

NEW GROUP to appear on the northern scene is called James Bond and the Premiums.

POPULAR TYNE TEES T.V. lunchtime transmission, "The One O'Clock Show", nearing its 1,000th performance.

BBC-TV visited Manchester's Oasis Club for the third time in five weeks last Wednesday to film inserts for "Time To Kill", a documentary on the mis-spent evenings of mis-spent youth.

THE Dowlands, Bournemouth's semi-pro Oriole artists, are booked for Talent Spot this week. There is a strong possibility of the brothers turning professional in the near future following their contracted tour of the north west in July.

THE Hollies' first Parlophone release titled "Ain't That Just Like Me", out on May 17th. Following the current vogue, the flip-side is written by their two vocalists Ricky and Dave Young and is called "Hey; What's Wrong With Me".

ON ABC's TV show Rave last Saturday, it was interesting to see the Big Three gallantly miming to background music comprising large numbers of strings, woodwind and brass.

CARTER-LEWIS, the Pye recording duo, are to tour the ballroom circuits backed by the Kinsmen, who hail from Northampton. Their first date is at the El Rio, Macclesfield tomorrow after a live performance on Saturday Club.

TITO BURNS presents a rush concert at the State, Kilburn, on May 15th. Artists appearing include the Four Seasons, Del Shannon, the Brook Brothers and Freddie and the Dreamers.

THE Beatles-Roy Orbison tour already sold out at seven of its 19 venues, no doubt due to the top ten placings of the two head liners and Gerry and the Pacemakers.



LET'S DO THE TAMOURÉ

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Welcome to my world

RCA 1340 45 rpm



YOUNG AND IN LOVE

Dick & Deedee

WB 96 45 rpm

THE EVERLY BROTHERS

(So it was ... so it is)
So it always will be

WB 94 45 rpm

SHY GIRL

c/w The last leaf
The Cascades

WB 98 45 rpm



For the rock of your life—

LET'S GO

with

THE

ROUTERS

WS 8126 WM 8128

12" stereo or mono LP

and

Sting Ray

WB 97 45 rpm



Buddy pictured without his famous heavy-rimmed spectacles. He had just bought them and was still a bit shy of wearing them!

Buddy Brings Back The Big Beat...

By
Graeme Andrews

THE fast style "Brown Eyed Handsome Man" has proved to be one of the fastest sellers Buddy Holly has had in his lengthy chain of hits. His powerhouse performance of the vintage Chuck Berry number caught on like wildfire shooting the number into the hit lists within days of release. The single gives the hit parade an interesting backward glance at the style of five years ago when the big beat predominated.

This may well account for "Handsome Man's" popularity, for it is far faster than most discs made today and like the rock songs issued between 1956 and 1958 it generates tremendous excitement, which record buyers seem to still want but don't always get these days.

Following hard on the heels of Buddy's hit, Coral rushed his long player "Reminiscing" into the shops. The title track was composed by Atlantic sax recording star King Curtis, who, with the Crickets, accompanied Buddy at the session when "Reminiscing" was recorded.

Buddy was a great admirer of King's sax style and insisted he should be featured on the recording. King's special stutter-sax sound can be heard on several Coasters discs, including their new LP "Coasting Along", where he gives a particularly way-out performance on "Wait A Minute"—a song Bobby Darin penned.

The LP tracks "Wait 'til the sun shines Nellie", "Reminiscing", are different from the versions on the hit single last autumn. On the album the tinkling guitar is blended with

the backing of this oldie, and some more subtle guitar work on "Reminiscing". The reason is that the LP was intended for Stereo release in the States, so more background instruments had to be added to bring out the disc when it was played Stereo. (The disc is incidentally well up the U.S. Stereo charts).

HAPPY

Buddy's own guitar and the Fireballs are featured in the backing of most of the tracks on this latest LP. The latter group have a very similar style to Buddy's when he was with the Crickets so they blend well on these recordings. The 11 track package was rushed into the shops to cater for enormous demand and is already a best-seller. The very unusual sleeve shows Buddy looking out of a porthole in the plane on a flight with the Crickets to Australia. His manager Norman Petty took the shot on his cine camera.

The sleeve notes were written by Buddy's parents Ella and Lawrence O. Holley of Lubbock, Texas. Of their son's latest hit they say: "Norman Petty, who recorded Buddy's musical life, added the young, exciting sound of a musical group called the Fireballs. We feel that the combination, sound-wise, is a happy one!"

Buddy's next single is likely to be another track from his new LP—"Bo Diddley"—says Coral's Tony Hall. Featuring excellent guitar and drum accompaniment Buddy's version of the song has an unusual rhythm switch near the end and if it is put out on a single this catchy backing should help it to sell.

It is already Buddy's first single hit in the States for many years—but there it is coupled with "True Love Ways" a single hit for Buddy back in 1960.

VOCIFEROUS

This will add to the fury of a small but vociferous band of rhythm and blues fans who are already complaining because Buddy has had a hit with "Handsome Man" while Chuck Berry's five year old original version has never been issued here. "Bo Diddley" was put on wax some time ago by the American r & b singer of the same name.

"Bo Diddley" was waxed by the Shadows on a recent LP and was included with "Peggy Sue" and "Well . . . all right" on the LP "Bobby Vee meets the Crickets", which also contains two Chuck Berry songs, "Sweet Little 16" and "Little Queenie". Bobby and the Crickets are making a follow-up to this LP but they don't plan to include any of Buddy's songs this time.

Just out over here is the Crickets' first Liberty LP in their own right which revives "Love Is Strange" and vintage tunes associated with Fats Domino, Ray Charles, Don Gibson, Johnny Otis, the Coasters and Eddie Cochran.

In America the group's (and Buddy's) first album "The Chirping Crickets" has been re-issued under the title "Buddy Holly and The Crickets". Now also available in stereo it has the same tracks but uses the unattractive sleeve picture of the group's first British EP "The Sound Of The Crickets".

Buddy's name has been kept alive by carefully scheduled releases and there is still a fair amount of unreleased material of his which could last some while. It is remarkable that from the time of his death until the release of "Reminiscing" his only new Coral material consisted of the two orchestral singles "It Doesn't Matter Anymore" and "Moondreams", "True Love Ways" plus three dubbed singles "Peggy Sue Got Married", "What To Do" and "Learning The Game".

All Buddy's other posthumous releases have been re-issues or previous LP tracks like his 1961 hit "Baby I Don't Care".

PERFECTION

"Peggy Sue Got Married" and the other dubbed singles were made from private tapes of Buddy's and were not handled by Norman Petty. Buddy's fans will be interested to hear that Norman says "There is a very good chance that we will re-record the six demo tapes in question but we will see to it that they are done to perfection before we will allow same to be released".

Of Buddy's still unissued material Norman, who has recorded million sellers by Buddy, The Crickets, the Fireballs, Bobby Vee, the String-alongs and Buddy Knox in his Clovis, New Mexico, studios, says: "We can assure you that many good things will come from this source and all in due time". He goes on to point out "Many things have to be ironed out before the path is made clear for a release", adding "the fans in your country have been wonderful to understand this and all of us here appreciate the loyalty most of your young people have shown for the great talent of Buddy Holly."

QUALITY

To ensure future quality Norman has insisted that all Buddy's masters must be cleared through his studio before release and he lays great emphasis on the care taken in dubbing Buddy's work: "It is our aim to see that the trust placed in us to the best of our ability is well earned," he declares.

Norman goes on to say: "We do plan to use the services of the Fireballs on many of the future releases of tapes in our files and you can be assured that they will be in top form for it is not our desire to release any tapes recorded here that would be anything but complimentary to the memory of Buddy Holly".

Concludes Norman, "We want all of the fans of his talents to know that we take extra time . . . much time, in fact . . . to see that we are

able to match the 'feel' of the musicians in the studio with that of Buddy when he recorded."

When he was over in Britain last year Norman told reporters that at the time he only had 14 tracks of Buddy's left—eight studio masters and six demos, onto which backings were dubbed in Clovis last autumn. Two of these, says Norman, are dual track recordings of "Love's Made A Fool Of You" and "Wishing" which Buddy wrote and recorded as demonstrations for the Everly Brothers. He flew to Nashville with the tapes to give Don and Phil some idea of what the end product would be like. The brothers didn't record the numbers, however, and only the Crickets' "Love's Made A Fool Of You" has been heard.

Buddy's version of the latter and "Wishing" will be released, says Norman, "in due time in accordance with the wishes of the folks at (U.S.) Decca." Doubtless when that day comes these sides will follow the well-worn Holly hit parade path.

With a smash-hit single, a new LP and some more unissued material to come from their idol, Buddy Holly fans certainly have plenty to sing about right now.

JERRY LEE LEWIS SHOW REVIEW

NO matter what you have read, no matter what you have heard, watching Jerry Lee Lewis on stage always produces a profound shock for the ears, the eyes and for the very soul. This was the case at Birmingham Town Hall last Monday on the opening night of Jerry's new British tour.

Jerry, resplendent in white trousers and black coat, once more exceeded all accepted performing limitations to keep his audience literally on their toes.

His soul-shattering show consisted of ten numbers, nine of which completely stopped the show, and the tenth, a ballad "You Win Again", providing an admirable contrast.

After this, the relentless beat carried us through to the fantastic finish, through "Great Balls Of Fire", "What'd I Say", a great, new version; "Whole Lotta Shakin' Goin' On", which still defies description; "Good Golly Miss Molly", which, judging by its reception, could easily re-enter the top thirty; and the finale, "Hound Dog".

What Jerry does on stage is so beyond the realms of human imagination that no one can fully anticipate the aura of sheer magical excitement which he creates. Suffice to say that he is here again, and firing on all cylinders, just waiting to dish out the thrills to his eager fans.

ALAN STINTON.

LEE from LIVERPOOL

THERE are pop singers who sing well but don't LOOK the part. And those who look well but don't SING the part. Get a mixture of both and you're on the way to stardom. Which is the way I suspect Lee Curtis is going . . .

He's a six-footer, aged 21, who has made fair noise with his "Little Girl" debut single for Decca. It sold a thousand a day for quite a while . . . but suffered eventually because Lee had been booked for a month in the Star Club, Hamburg, and was unable to give the plugging his personal attention.

Now he's back and rarin' to go. New disc plans are being worked out right now.

When Lee turned up for our interview, a girl with me said: "If anybody talks about Liverpool groups again, I'll scream. I'm fed up with hearing about them."

Lee is from Liverpool. So is his group, the All-Stars. He arrived. The girl didn't scream. Instead, she looked distinctly shaky and wavered, vocally: "I think Liverpool is marvellous for producing all those groups . . ."

FOOTBALL

Lee has that effect on the bird fraternity. He's tall, wavy-haired, clear of eye, athletic-looking. Soccer, in fact, is his main off-stage hobby and he's a useful centre-half or full-back.

Once upon a time, he was approached by a director of Everton Football Club, potential League champions this year, and asked to join the club's colts' XI. He has a collection of twelve trophies gained in the game and has led his own team, Braybank Football Club, to two successive local cup victories.

"That might have been the game for me", said Lee. "But I turned to singing instead. Can't say I honestly regret the decision."

Lee was educated at the St. Francis de Sale School in Liverpool and was singing by the age of 17 in a local skiffle group.

"But the sea seemed to call me", he says, "I heard the call and cleared off in the Merchant Navy for a while. I wasn't in too long—and went back to civvy street as a bus conductor."



LEE CURTIS, first pictured in the NRM last month, seems set for stardom.

It all started when he was asked to stand in for the resident singer with a rock group and was such a huge success that later on, with his own group, he was booked into Liverpool's Storeyville Jazz Club.

His acceptance was immediate. In no time at all, he was booked in as the club's resident vocalist.

Then came a debut ballroom booking at the Birkenhead Majestic. Fantastic scenes. A team of strong-arm stewards were needed to rescue him from his ever-increasing band of followers. That led to a ten-week booking.

RETURNS

All over the North country, he created the "return booking" story. Top Rank ballrooms built the "Lee Curtis Show" round his personality. And he worked with Jerry Lee Lewis, which remains one of the most vivid memories of his short career.

Then, on March 20, he went over to Germany, to join the swinging beat scene that is Hamburg. That too led to a return booking. But Lee is chary about spending too much time away from Britain from now on as he feels he'd like to get his recording career under way with the maximum of

personal appearances. But he did get a contract with Philips's Deutsch Records on the continent.

"It was hard work over there", he says. "Long sessions and lots of social life. But it was all well worth while. Joe Wainery, my manager, is trying to get me back just as soon as I get the time."

Lee returned to Liverpool with enthusiasm because his fans had laid on a special "return home" party, which was a real wow of an evening. It underlined again how popular he is with the Northern audiences.

by
PETER JONES

He said: "All the boys in the group got stacks of fan-mail while we were away. Trouble was we had to answer them all even though we were dead tired with all the work. But we feel the fans are all-important so I guess we didn't mind too much in the end".

IT WILL all happen for Lee Curtis—I'm sure of that. He creates a peculiarly dynamic sound which is well up to the recent hit-makers and discs from his home town,



Introducing "TELSTAR", the drum kit of the future. The kit is designed and produced by J. and I. Arbiter Ltd., of TRIXON kit fame. The new-style kit is currently being used by SOUNDS INCORPORATED who are just about the finest beat music team in Britain today. (NRM Picture by DAVID MAGNUS.)

DEL SHANNON

New Date

DEL SHANNON and the Brook Brothers join the Four Seasons for a concert at the Gaumont State, Kilburn, on May 15.

The Brooks start their summer season at Weymouth Pavilion on June 3.

**Kenny Ball
New Style**

KENNY BALL is trying an experimental concert at the Fairfield Hall, Croydon, on May 17. The second half of the bill will be Kenny and the Jazzmen. First half will consist of rhythm and blues from Cyril Davies and the All Stars, folk singing by Long John Baldry, and gospel from the Velvettes. Comperre will be Brian Matthew.

SPRINGFIELDS

Dates and Dates

THE SPRINGFIELDS have gone all Continental.

They fly to Norway on June 22 for TV from Oslo. They go to Belgium on July 5 and 6 for concerts and radio dates. They're negotiating for concerts in Sweden in July.

And on May 16 they're on holiday—Dusty and Tom in Spain, and Mike Pickworth in France (with Kenny Lynch).

But on June 1 they're at the Dreamland Ballroom, Margate, and on July 1 they're at Brighton Town Hall.

**THE OUTLAWS
For Germany**

THE OUTLAWS go to Germany to accompany Jerry Lee Lewis from May 13 to 27, then return to Britain for concerts in Burton-on-Trent on May 29; Coventry May 30; Stoke-on-Trent May 31; Liverpool Empire June 2.

MIKE'S SENSATIONAL CHANGE...

MIKE SARNE sensation! What sensation? This: without, apparently, even bothering to tell anyone about it, he has developed a staggeringly different sort of stage act. One calculated to knock the lot... teens and adults alike.

Sensational? Mike has long been regarded as a gimmick singer. The sort of bloke who can chant about birds on a disc... but who was lost when he stalked on stage.

But not now—not after his showings on the Bob Stigwood touring production "All Stars '63". As screaming audiences will testify.

One other (unnamed) music-biz paper dropped a brick when they said that Mike had obviously had his act polished for months past. He hadn't. Two days before the tour started, he worked the routines over with the backing group.

Another artist on the bill was asked about Mike's act. "What act?" said the artist. "He doesn't seem to have one. Just stands in front of a microphone and mumbles."

Which was a criticism levelled at him before...

IMPROVISATION

But at a full-dress rehearsal, Mike exploded into life. Funny walks, dynamic movements, sudden switches of mood, bubbling good humour touches of the tongue-in-cheek bits, a complete control of the stage, violent twitches, determined double-takes... a whole lotta movement and vocal gymnastics.

"Keep it all in," said Bob Stigwood and his associates.

But it was so off-the-cuff in conception that Mike couldn't even remember all that he'd done. Even now it's an act full of surprises—surprises even to him. He takes about six key points in the act and builds around them. The rest is improvisation.

The fans dig like crazy. He's yelped at with enthusiasm. A positive barrage of screams hit him from the time he stumbles, hesitantly apparently, on stage. But the adults, too, go for him. Because they can see that at times he's sending the whole business up... sky-high up!

It is sensational. That's the only

word. I'm an unashamed "digger" of Mike, because he's operated like a long, cool breeze through the business in the short time he's been there, investing it with four hit singles.

But now Mike has become a REAL performer, not the gimmick who could so easily have turned into a joke. And he's done it all by instinct. Played it by ear. Somehow sensed the way it should be done so as to be sufficiently different to have audiences jerking forward on their seats.

Last time I saw Mike, I tended towards despair. A couple of good numbers, not particularly well sung but infectious through the common sense of the writers. Now he has reached stardom in the sense of performance value, apart from mere disc status.

GIMMICKRY

And I'll tell you this: he's very welcome to the ranks of scream-gatherers.

Let's just take a quick look at his act. Announcement: then a delayed appearance. Fans shouting "Come on, come on". Eventually, stage left, entrance of Mike, looking shy, baffled even. The rhythmical background pounds away.

Straight into "Always". Stacks of movement, contortions and vocal gimmickry. Quick smiles; moments of seriousness. An actor, for sure... in that he switches from one thing to the other in the framework of one song. "Bells are Ringing" next... with more frantic movements, more geying of the whole pop scene. More scream-raising.

Then a quiet, out-of-character "Summertime". Not exactly the finest-ever performance of the song, but good enough. You wonder what he'll do next.

In fact, he does a medley of his hits. All with the greatest good humour. But a certain intensity, too. Sensational Sarne? I'll stand by it.

Does this indicate that Mike nicked the show? Not really. John Leyton is a worthy bill-topper. Jet and Tony tore the place up. Everybody did well, with just minor reservations.

But Mike the Unusual did the trick. He was the surprise. The sensation.

John Leyton, with that shy approach of his, opened on a beat kick, then led into "Speedy Gonzales". The blond bombshell operated at high pressure. Included a rock medley. Then his hits. And he's had some big 'uns. A superbly controlled performance but one in which he risked his neck by venturing too near the footlights. Gals aplenty waited to grab him.

SKIFFLE

Jet and Tony, using a luminous device which added even more colour to their act, included their hits, "Diamonds" and "Scarlett O'Hara". Also a stab of skiffle, via "No Other Baby". A tremendously popular act, marked with good humour from Jet in his thrown-away announcements.

Mike Berry: Ever improving his use of the stage and his facial activities. "Brown-Eyed Handsome Man", "My Little Baby", Bobby Vee's hit "More Than I Can Say", then "Don't You Think It's Time". Top star material, for sure.

Then there were: Irishman Billy Boyle with some good rock stylings; Duffy Power, now thoroughly at home in the R and B field; Don Spencer, building expressively to his "Fireball" hit; Bick Ford, reporter-

turned-singer, who scored amiably except for an over-ambitious "Can't Get Used To Losing You"; Grazina, filling the stage with blonde personality.

I've left to last Billie Davis. This girl has enormous potential. Crisp, Americanly punchy song-selling, brisk personality, confidence enough to chat back to an audience. She'll be very big ere the year is out.

John Leyton, Billie, Mike Berry, Jet and Tony—and the others—all excellent. But as foil to those... Mike Sarne the Sensational.

by
PETER JONES

MIKE SARNE: An overnight change in stage personality—decidedly for the better! (NRM Pic by BILL WILLIAMS.)



Fallen Idols No. 21 Carl Perkins

SOME time ago—seven years to be exact—London American issued a song called "Blue Suede Shoes." It was by a gent called Carl Lee Perkins, who was currently the rage in the States.

The rage because his "Blue Suede Shoes" disc was at the top of the American hit parade and had an equally strong flip called "Honey Don't." It culled many, many plays from the U.S. Deejays, who hailed Carl as the latest rock 'n' roll sensation. The disc itself was a medium tempo heavy rock disc with a definite R & B flavour and a great atmosphere. It's country blues flavour enabled it eventually to sell over a million and a quarter copies, after topping both the "Cashbox" and "Billboard" charts. Carl received a gold disc to commemorate his achievement.

But in Britain the scene was rather different. "Blue Suede Shoes" was issued by London, who had high hopes of it repeating the success it had in the States. But there was one difficulty.

Elvis Presley. The Perkins disc was released and shot to number fifteen in the charts over here on the first week of release.

PRESLEY

But at that time the largest publicity campaign waged in the rock era had just come to a triumphant finish. Presley's "Heartbreak Hotel" had taken off into the top twenty after months on release without meaning a thing. It had previously sold a million in the States, but hadn't meant a thing here.

The latest Presley disc in the States at the time of the advent of him over here was... "Blue Suede Shoes", a cover version of the Carl Perkins disc. And a far inferior cover version at that.

But here, HMV rush-released it to cash in on the Presley boom that had sent "Heartbreak Hotel" rocketing to the number two spot here.

The Presley disc was issued a week after the Perkins version and it overshadowed it even on the first week. The Elvis Presley version made the top ten here but the superior Perkins "Blue Suede Shoes" only made the number thirteen spot.

And as far as Carl Lee Perkins was concerned it was very much

unlucky thirteen. For the Presley disc had ruined his chances of becoming a big name permanently over here. Of course Carl did have some more big sellers here. His appearance, with his combo in the rock film "Jamboree" did his disc "Glad All Over" a lot of good, both here and in the States.

For Carl was still a big name in the States—over there his "Blue Suede Shoes" had beaten the Presley one by a long, long way.



CARL PERKINS — his big chance for British success was spoiled by Elvis covering his hit "Blue Suede Shoes".

Before that big hit Carl had only made one disc — "Gone, Gone, Gone"/"Let The Juke Box Keep On Playing"—it was his first disc for the Sun label of Memphis.

STAR

Sun had also first handled Presley, and was later to be associated with such names as Jerry Lee Lewis, Tommy Roe, Roy Orbison, Bill Justis, and Johnny Cash. But back in 1956, Carl was the star performer on the label.

After this Carl had several more singles issued in the States that hit

the top. "Boppin' The Blues", "Lend Me Your Comb" and "Matchbox". All were issued in Britain, but none managed to get sufficient airings on the radio to be heard by people enough to get them in the charts.

But the tall Tennessee boy did have an album release here that up to this day hasn't been deleted from the London catalogue. It's called "Dance Album Of Carl Perkins" and is one of London's steadiest L.P. best sellers. Contained on it are twelve tracks—Blue Suede Shoes, Movie Magg, Sure To Fall In Love With You, Gone Gone Gone, Honey Don't, Only You, Tennessee, Wrong To You, Everybody's Tryin' To Be My Baby, Matchbox, Your True Love, Boppin' The Blues.

by
NORMAN JOPLING

The number, for any Carl Perkins fans who haven't already got this album is London American HAS 2202.

But now all of Carl's singles have been deleted from the London catalogue for the very good reason that Carl switched record labels. His discs have been issued of late on Columbia in the States—Phillips on CBS here. But in the last two years only two discs have in fact been issued. They are "I Don't See Me In Your Eyes Anymore" and "Anyway The Wind Blows".

That's the lot. From the boy who COULD have been a big name over here if it hadn't been for Elvis's cover version of his own song.

And with the R & B revival he could be again...

Information courtesy Norman Aspinall, Country Music, R & B Club, Bolton.

JUST

| | |
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| <p>BILLY FURY WHEN WILL YOU SAY I LOVE YOU F 11655 DECCA</p> | <p>NEIL SEDAKA LET'S GO STEADY AGAIN RCA 1343 RCA VICTOR</p> |
| <p>STEVE PERRY MY DAD F 11656 DECCA</p> | <p>WHAT'S ALL THAT ABOUT THE ZEPHYRS F 11647 DECCA</p> |

THE DECCA RECORD COMPANY



A MORNING IN LONDON WITH THE N.R.M. AND DEL SHANNON IS— 'CONVERTED!'

**IN ADDITION TO COLLECTING MODEL TRAINS
HE FINDS ANOTHER INTEREST IN MINIATURE
RACING CARS!**

WHEN we heard that "Mr. Consistency" Del Shannon was interested in collecting model trains we thought he might like to view some of the ones available on the British market.

The Tri-ang company agreed to be our hosts for a picture session showing Del keeping up with his hobby.

But little did we know that our two-hour visit to the Regent-street showrooms was to bring even greater pleasure to Del than could possibly have been anticipated.

We picked him up from his suite at London's Mayfair Hotel and the conversation was trains all the way. Trains he had bought during his army service in Germany. Trains he had bought during his tours in America. Trains he loved to ride whenever possible on one-nighters.

Del said: "Back home in Detroit there is a large basement in the house. The railway track runs all the way around it.

"Everywhere I go you will find me browsing around the model shops. In Germany I spent a lot of money on trains and track but when I got home they just didn't seem right with my other models."

CARS

On arrival at the showrooms, Del eagerly examined the goods on show and admired the vast layout set up for demonstrations. Somehow the conversation got around to model car racing.

Del said: "Some of my friends back home are raving about it. My dentist keeps asking me to come round and see his track. But I honestly can't see how it could compare with trains. Mind you, I would certainly like to try them out sometime."

I mentioned that I had a set at home and that Tri-ang made the most popular set at present on the market. The company P.R.O. suggested that Del might like to see the cars in action after the picture session with the trains.

And so it was that Del Shannon was introduced to Scalextric model racing cars.

His reaction was fantastic. He wanted to buy a set immediately.

"I've just got to bring Johnny (Tillotson, that is) around here and have a race with him. Can I buy a set now? Can I get it in America? I just must have this . . . it's fantastic!"

Being only a showroom for the trade, it was not possible to purchase any goods there. But Del was assured that it was also available in America.

For the next hour Del and I sat at the control buttons racing madly round the track—and I'm very sad to say that he beat me.

PHONIES

All the way back to the hotel Del talked excitedly about the cars, but we did manage to discuss other aspects of his life too.

"I hate phony people," he exclaimed. "You know these people who claim they don't like rock 'n' roll but whose feet tap out the rhythms all the same. Like those who demand more and more educational television programmes and, as soon as no one is watching, switch on a Western or something. The world is full of them."

"I enjoy most relaxing entertainments. I like a good Western. I'd love to get a part in one — even driving a wagon. I met up with a couple of the boys from 'Rawhide', Rowdy Yates and Wishbone, and I told them of my ambition. They said that they would swap places with me at times because they really have to work like cowboys with the cattle. They really do put in a genuine day's work when making a programme for the series."

Del also mentioned how some people come up to him and say they don't like rock 'n' roll. It's childish, they claim. They've grown up now



Top picture shows Del with one of the train sets which took his fancy. Next he tries out Scalextric racing cars and bottom he ponders on his proposed track layout at home in Detroit. (NRM Pictures.)

and it is jazz they like. "Well, I like jazz too," he claimed, "but that doesn't mean I can't enjoy a good rock record too. Take your Beatles, for example. Now there's a fine group. I like their latest disc very much. (Here he sang the first verse, so he really did know what he was talking about. But it's like everything else in the pop scene, hits get too much exposure sometimes and people get sick of hearing some of them.)"

On British audiences, Del said: "I think they are really great, and I'm not saying this because I'm in the country. You ask most American artists and they'll tell you the

same. Johnny Tillotson, my pal, is completely knocked out with his reception too. The thing is they are polite. They listen. If you do something they don't like, they let you know, politely. "But, on the other hand, if you do something they like they also let you know in the warmest possible way. Yes, I really do enjoy my trips to Britain." When Del Shannon gets talking on subjects that interest him he is an interviewer's dream. I look forward to our next meeting and discussion. And right now I'm off to practice with the racing cars so that I can regain the winning position for Britain.

Story by **JIMMY WATSON**
Pictures by **Martin Millner**



A new portrait of Del taken during his outing with the NRM. (NRM Picture.)

DEL SHANNON takes a break from his number one love (singing, of course) to catch up with his spare time hobbies. His hobbies are enthusiastically shared with the NRM's Jimmy Watson so there wasn't much time left for Show Biz shop talk. Above: Del is seen thoroughly enjoying himself on the miniature race track. (NRM Pictures.)

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| RELEASED | | |
| HOT PASTRAMI THE DARTELLS HLU 9719 LONDON | LOVE EXPRESS ERNIE MARESCA HLU 9720 LONDON | DO IT- RAT NOW BILL BLACK'S COMBO HLU 9721 LONDON |
| CASABLANCA DON RIDDELL FOUR F 11651 DECCA | PATSY CLINE SWEET DREAMS 05888 Brunswick | ROSITA CHA CHA CHA MARINO MARINI QUARTET DC 16666 dwium |

COUNTRY DISC FROM RAY

LATEST TIES UP WITH HIS FIRST BRITISH TOUR...



BUDDY GRECO

Make Up Your Mind; I Left My Heart in San Francisco (Columbia DB 7039).

THE rather swinging Mr. Greco has a go at a country styled number on this disc. It's a good song very similar to all the other commercial folk ditties. He sings well, of course, and there's the usual Nashville piano sound to it, plus the chorus. Not his best, but interesting all the same. Medium tempo, average lyrics and tune.

Flip was the big U.S. hit for Tony Bennett—it's a good song with perhaps more appeal on the other side of the Atlantic. But it's good and strong and likeable. And with a lot of appeal. Tuneful ballad nice backing and good vocalising.

THREE 🍷🍷🍷

JOHNNY ANGEL

A Touch of Venus; The Two Together (Parlophone R 5026).

CHORUS and interesting backing on this number, which is a rather run-of-the-mill teen ballad, with a fair chance of success. It's well-performed all round, with Johnny singing in a goodly manner. Not bad, with a little bit more than the usual disc of this type—medium tempo, good tune, not much lyrically, but with a good hit appeal.

Johnny wrote the better flip which like the top side has an accompaniment directed by Ken Jones. Good guitar work and some good singing by Johnny. It's somewhat off-beat and has some appeal but not commercially.

THREE 🍷🍷🍷

JERRY LEE LEWIS

Teenage Letter; Seasons Of My Heart (London HLS 9722)

THIS is Jerry's latest disc, issued to coincide with his visit here. Piano opening with a fast beat, and Jerry rockin' away in his usual style with plenty of drum-work and some good vocalising and an excellent sax solo. It's a fast-mover, with plenty of hit potential—not as strong as some of his, but entertaining nevertheless.

Flip has his sister, Linda Gail, on with him. It, too, opens with a piano, but it's slower and a lot more bluesy. They harmonise well and have a good sound together. We liked it a lot.

FOUR 🍷🍷🍷🍷

ELMER BERNSTEIN

To Kill a Mockingbird; Terasina (MGM 1200).

FROM the film of the same name, this one is a gentle, rather delicate, type instrumental performed by Elmer in his usual style. It's rather fragile with a good little tune, and some excellent support from the chorus of mixed voices behind the medium-slow number. Gentle and pleasing but not commercial.

Flip, like the top side is one of Elmer's compositions. It's a rather Spanish-flavoured number with some "Lonely Bull" sounds here and there. Good stuff well played at a medium tempo, with muted trumpets and strings alternately taking the lead.

THREE 🍷🍷🍷

THE APPALACHIANS

Bony Moronie; It Takes A Man (HMV POP 1158)

GUITAR rather like "Walk Right In" opens this revival of the Larry Williams rock hit of many years back. But if anyone expects a great beat disc—they'll be disappointed. A watery chorus plods its way through the song singing rather out-of-tune in places. Rather a terrible disc.

Faster style square dancy type flip, with a bit more life than on the top side. But it's still a rather uncommercial disc without too much appeal.

THREE 🍷🍷🍷

JOHNNY CLIVE

China Girl; Sue (Oriole CB 1820)

SEMI-CHINESE sounds on this ballad from Johnny who sings rather well in a breathy sort of way. It's a well-made number with little Chinese voices intruding on the number. Fair stuff that could sell quite well. Tuneful and good.

Faster ballad on the flip a "Riders In The Sky" type of thing with a femme chorus in the background. Somewhat John Leyton-ish. Quite entertaining, too. Fast-ish and well made.

THREE 🍷🍷🍷

THE EMERALDS

The Kerry Dancers; Little White Lies (HMV POP 1157)

SLOW vocalising starts off this number—then a huge bit of guitar beat beats out the familiar tune which moves along well in the rock tempo. Femme chorus lightly singing on wordlessly. It's a good mover and could be an unexpected hit. Well performed.

Flip has the girls singing on it, the lyrics of the song in places. Of course it's the oldie brought up to date with a good array of guitar work. We liked it a lot.

FOUR 🍷🍷🍷🍷

DON, DAVID, AND DEAN

Well You Started It; Nevertheless (HMV POP 1159)

HARMONICA—not the R & B variety—opens this latest team disc which has a definite Brook Brothers flavour about it. It's a teen number with a fair tune and a lyric that isn't so bad. Not really commercial enough for the charts, but good enough to garner a few sales here and there. Gets good in parts.

Guitar opens the flip—the old standard that they haven't exactly done credit too. Their voices are good but the whole thing lacks any atmosphere.

THREE 🍷🍷🍷

ROGER WILLIAMS

On The Trail; Cold Cold Heart (London HL R 9714)

SAID to be the biggest-selling pianist in the world, Roger Williams punches out "On The Trail" with simplicity but effectiveness. Rather a persistent little right-hand melody line, with nothing too much going on in the background. Rather more commercial, too, than many of his singles. "Cold Cold Heart" is more in his semi-classical style to start with. Charmingly performed but decidedly more square than "On The Trail".

THREE 🍷🍷🍷

THE SHACKLEFORDS

A Stranger In Your Towns; Big River (Mercury AMT L 204)

CHORAL group, rather like the Kingston Trio with a country-ish type number with loads of un-amplified guitar work, and a performance that builds and builds, with some very good sounds from the backing, and the group. We liked the number and it has an immediate appeal. Good stuff, medium tempo, repetitive and with a good tune. Could be a hit.

Johnny Cash, well-known C & W singer wrote the flip, a number with the same cowboy feel as side one, but not the commercial appeal.

FOUR 🍷🍷🍷🍷

THE POLKA DOTS

Run Run Senorita; The Costa Brava (Philips BF L 247)

THIS is also out by the Wanderers, a U.S. big voiced male vocal group. This version is a powerful swinging disc with plenty of what it takes, and a nice catchy Latin flavour, with some good work from all concerned. We reckon it could be a surprise hit—and it's good good all the way. But maybe the teen set will tend to ignore it.

Flip is a lot gentler but is still pretty fast—moving and wild in places. The ultra-modern swing vocal group sounds good on almost everything.

FOUR 🍷🍷🍷🍷

ROG WHITTAKER

The Sinner; Settle Down (Fontana TF 393)

GOOD guitar work on this disc—Rog and Rog sings well with his deep voice on this Spanish type number with plenty of appeal. A medium-paced number with a powerful, haunting flavour and an essence of simplicity. Good stuff.

Flip is lighter in style, but faster and with more of the beat on it. Again quite country-ish and the sort of thing one associates with Western films. We liked it a lot.

FOUR 🍷🍷🍷🍷

VERN ROGERS

He's New To You; Can't Complain (Oriole CB 1826)

VERN has been moving around the fringes of chart status. This one has him in a decided Bobby Vee mood but that certainly doesn't detract. Nicely balanced arrangement overall and this should prove his best seller to date. He demonstrates a voice of useful range and style. Flip is more robust generally. Vern sings out with enthusiasm as the guitars chop and change behind him. Choir, too. But this one stands or falls by the top side.

THREE 🍷🍷🍷

THE COUNTDOWNS

Mouse On The Moon; The Big Safari (United Artists UP 1024).

FROM the film of the same name, the group handle an instrumental very well, with organ and guitar leading. Not a considerable amount of beat, but with some there. A fairly pleasant tune, but not outstanding in any respect. Well played.

Flip comes from the Bob Hope film "Call Me B'wana," and like side one directed by John Berry. It's again a rather nondescript thing with plenty of liveliness.

THREE 🍷🍷🍷

BOBBY RYDELL

Forget Him; Hey Everybody (Cameo Parkway C 108)

MEDIUM paced teen number for the latest from Bobby whose discs don't sell like they deserve. It's a medium-fast disc with a good soft femme chorus backing him up together with some very efficient strings. Some hit potential but this is one of those that could or couldn't make it.

Beaty flip with an insistent backing and a rockin' tempo from the boy who hit the big spots with "Wild One" etc. It's a good song with Bobby in good form and a certain amount of commercial appeal on the big sounding number.

FOUR 🍷🍷🍷🍷

THE HONEYS

Surfin' Down The Swanee River; Shoot The Girl (Capitol CL 1527)

THE old "Swanee River" theme, but dressed up to take note of the surfing craze. Interesting shuffle rhythm and the girls sing out with power and charm. It has the sort of sound which could register in the dance-halls. One to watch... could prove a surfin' surprise. Faster tempo for the flip, the surfing theme is there again. But it isn't really as commercial as the "Swanee" side, though well performed.

THREE 🍷🍷🍷



RAY CHARLES

Take These Chains From My Heart; No Letter Today (HMV POP 1161).

ALREADY coming up in the States, this latest from Ray may well do far better than his similar titled "Don't Set Me Free." It's a revival of the old country number sung in the "You Don't Know Me" vein. It's a pretty song sung with plenty of emotion by Ray, who wrings out every possible interpretation from the lyric. Good backing, with some excellent piano work, and a slow tempo throughout. Should make the twenty.

Slower tempo on the flip, the kind of number you might expect at a night-lub performance. Band backing with plenty of emotion and a rather old-fashioned flavour.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

ERNIE MARESCA

Love Express; Lorelei (London HLU 9720).

MR. MARESCA was the guy who had a big Stateside hit with "Shout, Shout" some months back. This one is another fastish rock disc with plenty of noisy sounds everywhere. A shrill femme chorus and a good tune—it could sell reasonably well. Yet he sings, we think, rather like Bill Haley.

Ernie spells out the name of his flame on the slower flip, a powerful medium-pace rocker with more chorus work again. Not too bad, but he's done better.

THREE 🍷🍷🍷

MARK VALENTINO

Do It; Hey You're Lookin' Good (Stateside SS 186).

VERY Gary U.S. Bonds stuff from Mark Valentino of "The Push and Kick" fame some time back. Again it's a jerky, blurred beat effort with Mark shouting his way through the average rock number. Band work behind him, and plenty of gimmicks. But hardly a tune or lyrics anywhere in sight.

More fast tempo stuff on the flip, again a U.S. Bonds type of thing. Better probably than side one but still nothing to shout about. Which is exactly what Mark does.

TWO 🍷🍷

MANDY MASON

A Tear In My Eye; A Sweet Love (Parlophone R 5038).

SWEET little voice from Mandy on this appealing number with a good tune and a decent backing. Rather Shirrelles-y in places, it was rather good with plenty of Johnny Kidd type backing sounds. She's got a good voice on the jerky song which moves at a medium pace. Could well make the charts sooner or later.

The Crickets song is given a good treatment on the flip. She sings well on it again. She's rather like a female Buddy Holly.

FOUR 🍷🍷🍷🍷

THE DARTELLS

Hot Pastrami; Dartell Stomp (London Dot HLD 9719)

COMING up fast in the U.S. charts is this Ray Charles inspired number. The lead voice just yells "Yeah," "Shake That Thing," etc. all the time, while the organ gives us a big Chris Montez beat. And that's all. But the fast atmospheric number whips up a veritable storm.

More organ work on the flip, another repetitive semi-bluesy number with a great beat laid down. Fair once more.

THREE 🍷🍷🍷

MARY JANE

Robot Man; Just The Same As I Do (Philips 326587)

NOT the Connie Francis hit of the same title, this is a well-performed medium paced jerky semi-beat effort, with Mary singing quite well. There's a fair chorus behind her, but the whole atmosphere doesn't suggest chart appeal.

Flip has a good bubbly backing, and some interesting sounds, and once again Mary sings well. Gimmicky number with plenty of appeal, it's not too bad.

THREE 🍷🍷🍷

GEORGE MAHARIS

Route 66; Lollipops And Roses (Columbia DB 7035)

"(Get Your Kicks On) Route 66" is a semi-rock ditty that isn't exactly what we're used to hearing from George. Well-performed it swings considerably with a shrill femme chorus backing him. Not chart stuff though.

Flip is a lot slower and it's the Jack Jones U.S. hit of some months back. It's a pleasing song that has become a standard and George makes a fair job of it. But we've heard better.

THREE 🍷🍷🍷

THE BROTHERS FOUR

55 Days At Peking; All for the Love of a Girl (CBS AAG 146).

THE top side is from the film of the same name. It's a bubbly little number with a touch of the folk stuff in it. Rather entertaining with good lyrics and a fastish pace. Could catch on we think.

The flip was also the flip of Johnny Horton's U.S. hit "Battle of New Orleans." It's a tender ballad with some good lyrics and a good tune. Fair stuff.

FOUR 🍷🍷🍷🍷

JACKIE De SHANNON

Needles And Pins; Did He Call Today Mama? (Liberty LIB 55563)

MISS De SHANNON is supported by echo and an intriguing un-amplified guitar backing which is both plaintive and haunting. She sings well in the Timi Yuro manner and the song builds and builds from the virtually simple intro to a big big climax. We liked the medium paced exciter in which she sings very well. Already a hit in the States—it could do the same here.

Flip is slightly faster but again with a flavour of echo about it. Very much like Brenda Lee in places it's rather good on the whole. We liked it.

FOUR 🍷🍷🍷🍷

MIKE COTTON JAZZMEN

Swing That Hammer; Heartaches (Columbia DB 7029)

A GENTLE little piece from Mike on this trad effort that moves along softly and quite nicely really. It's a familiar piece with a considerable beat, and not too much sacrificed for commercial appeal. Good drum work on the number, which has a sort of introvert flavour. Much, much better than the usual run-of-the-mill trad stuff.

Flip is a jazzed up version of the oldie which was recently in the charts for the late Patsy Cline, and before then for the Marcels. There's the usual gruff voice and the trad. workout that we all know like the backs of our hands.

THREE 🍷🍷🍷



GEORGE 'Route 66' MAHARIS

BERNARD CRIBBINS

The Bird On The Second Floor; Verily (Parlophone R 5025).

THE very successful Mr. Cribbins has a go at another semi-comedy number. More in the vocal vein this time—unfortunately probably. Yet it's very appealing and moves at a fastish pace with a jolly little backing and some fair lyrics courtesy Messrs. Dicks and Rudge. Not bad, but not as good as his other efforts.

The flip has some harpsichord sounds and, of course, a rather old-fashioned sound à la Benny Hill. Not too bad, but again not too funny.

THREE 🍷🍷🍷

THE ECHOES

The Happy Whistler; Sticks and Stones (Fontana TF 392).

THE old hit is given a new flavour by The Echoes, who add an organ to the usual instrumental type treatment of the tune. It's not too beaty, but it may sell quite well owing to the familiarity of the tune.

Flip is the Ray Charles number played on the organ with a beat backing. Far faster with plenty of interesting work from all concerned. Slightly bluesy and with some appeal.

THREE 🍷🍷🍷

GRAND PIANO BACKS BILLY

BILLY FURY

When Will You Say I Love You; All I Wanna Do Is Cry (Decca F 11655).

GRAND piano backs Billy on this ballad—it seems to be playing some sort of classical symphony behind him. But it's a good song with a good tune and a very good lyric. Medium tempo, with a different approach that seems fresh for a change. We liked it—and Billy sings better. A cert top five entry.

Male chorus backs Billy in this number which is a medium tempo rocker with plenty of beat thrown in and some powerful vocalising from Bill. But not as good or commercial as side one.

FOUR 🍷🍷🍷

THE ZEPHYRS

What Is That All About; Oriental Dream (Decca F 11647)

NEW group lead on a beaty instrumental with more than a touch of the Duane Eddy's. Plenty of echo on the repetitive medium pace number which is very reminiscent of "Diamonds". But there's some very good solo work on this one—it moves along well and should sell well.

The flip is a gentler number with some good instrumental work once again. Again quite well performed but maybe with a bit too much echo. Enjoyable.

THREE 🍷🍷🍷

LYNDA GRAHAM

Without Your Love; Wait and See (Philips BF 1249)

LUSTY-LUNGED Lynda has a good Schroeder-Hawker number for the top side here. Ballady tempo, ultra-sincere in treatment and full of the promise we've noted on her previous releases. Maybe it lacks immediate impact and so may miss the charts... but it could hover around for many a month. She has intensity, power, dynamics... all on her side. Good lyrics. Amiable tune. Similar lushness for the flip. Lynda has a deepish voice which is ideally tailored for this type of deepish ballad. Watch her.

THREE 🍷🍷🍷



HEINZ debut.

JIM REEVES

Welcome To My World; My Juanita (RCA Victor 1342)

STRINGS, mellow and pleasing open the latest from country-styled hitmaker Jim Reeves. He's had a lot of biggies, and this may well be one of them. It's a slowish ballad with a good melody line, and a goodly lyric. Chorus softly backs him up on the effort and it has a grow-on-you flavour. We liked it and reckon it for a cert. top fifty disc.

Latin-ish guitar work on the flip, a number with Jim ably supported by a chorus that helps things along very well on the slow-medium number. It's got a haunting flavour and is in typical Reeves style. Again a good side.

FOUR 🍷🍷🍷

HEINZ

Dreams Do Come True; Been Invited To A Party (Decca F 11652)

EX-TORNADO member on a Joe Meek recording of a Joe Meek number—from Heinz's movie "Farewell Performance". It's a pretty ballad, with excellent lyrics—and given an echo-loaded treatment. Backing at times seems a little too busy but it could easily be a first-time hit for Heinz—especially with his huge personal following. Flip is wilder, again a bit busy, but bearing all the hallmarks of a Meek session. It's a rocker. Nothing like as worthy as the top side.

THREE 🍷🍷🍷

DEE DEE SHARP

Her Show Reviewed by Alan Stinton



Rory Blackwell Combo, who had dashed from Cardiff after doing an evening TV show.)

When she did appear, however, in a cool blue dress and shoes to match, her apprehension was well hidden and swiftly disappeared as she began her opening number, a cute version of the old Darin hit, "Splish Splash". From that moment her infectious good humour and forceful vocalising kept the highly appreciative audience in rapt attention.

After inviting one young man on stage with a twist session, Dee Dee tore into her own full-blooded rocker, "Ride", and really began to show her worth.

There was a slight let-up in pace for "A Hundred Pounds of Clay", which also underwent a slight change in the lyrics. Instead of the word "woman" (if you remember the Gene McDaniels version), she substituted "Chubby". It is a well-known fact that Dee Dee digs Mr. Checker the uttermost.

Her hard-driven finale was made up of two Sharp standards, "Mashed Potato Time", sung brilliantly, and although she could obviously have carried on all night for the audience, the last number was "Do The Bird", which, with encore, stopped the show.

Dee Dee's verdict on her first-ever British audience: "Just wonderful."

Heinz Could Click Likewise Jim Reeves

ROD AND CAROLYN

How Can You Tell; What About Those Teardrops (Pye 15519)

THIS could easily be a first-time triumph for Pye's new vocal duo. A memorable tune, with some determined and direct vocal harmonic work going on. Not like the Miki and Griff sound—they seem to have more power and ingenuity—though they operate inside the same field. It kinda insinuates itself in the mind and must stand a good chance of chart honours. "What About Those Teardrops" is harmonica-aided and not quite so strong, melodically. But the duo show very good ability. Interesting... and restful.

FOUR 🍷🍷🍷

HARMONICA FATS

Tore Up; I Get So Tired (Stateside SS 184)

A MINOR hit in the States, this disc was composed by Hank Ballard. Harmonica Fats is a name new to us, and he's got a bluesy gruff voice that handles this rocker well, and there's a swinging Fats Domino/Lloyd Price type backing on it. R & B fans may rave over this but the general public won't. Catchy and exciting.

Fast stuff on the slightly wilder flip, which hasn't quite the commercial appeal again. Not a hit disc but one which may create considerable interest in Fats.

THREE 🍷🍷🍷

N R M
POP DISC JURY

"Breaking-up" Type Disc

From Neil



NEIL SEDAKA — tipped again!

NEIL SEDAKA

Let's Go Steady Again; Waiting For Never (RCA 1343)

SPANISH-TYPE guitar plunking opens the latest from Neil, who flopped badly with "Alice In Wonderland." This one is more on the "Breaking Up Is Hard To Do" kick. Very teen beat and great for dancing. They have that shrill vocal work from Neil that sells the discs. Good stuff—should make it for him.

Subtitled "La Terza Luna" the flip has big Latin-ish strings with Neil singing well again on the disc—big voiced stuff with good backing and vocal performance.

FOUR 🍷🍷🍷

TOP 20 TIP

SOLOMON BURKE

If You Need Me; You Can Make It If You Try (London Atlantic HLK 9715)

A HIT in the States for Solomon, who hasn't been in for about a year now. It's a slow-tempo blues with a powerful flavour and some great work-out from all concerned. Great beat and a good flavour; we liked it. Also big for the writer, Wilson Pickett, in the States. But Solomon makes a good job, assisted by the femme chorus.

Slow flip, an old blues standard, with some good wailing from Solomon, who had hits like "Cry To Me", "Just Out Of Reach" and "Down In The Valley" in the States. Good blues stuff.

FOUR 🍷🍷🍷

SAMMY DAVIS JNR.

Bee-Bom; Man With a Dream (Reprise 20175)

SAMMY at his inventive best. Not a hit song, alas, but one that gives him a swingin' chance to swing. Driving section work behind, notably flute and percussion. Sammy wanders off into the lyrics with great verve. Should be a seller, though not a chart success. Slower ballady piece for the flip. Good lyrics and such wonderful voice production here by Sammy Jr. Sentimental but never slushy. Maybe it should have been the 'A' side.

FOUR 🍷🍷🍷

THE RAINDROPS

What A Guy; It's So Wonderful (London HL 9718)

BIG bass voice on the U.S. hit which has the usual shrill femme voices leading on the out-and-out rock number. Plenty of gimmicks, bags of "feel" and atmosphere and some good background work. A never-let-up beat could see this where "He's So Fine" is now.

Less commercial flip, another gimmicky beat number, but slightly slower this time. Again a good backing and well performed with some decent group singing.

FOUR 🍷🍷🍷

MARINO MARINI QUARTET

Rosita Cha Cha Cha; Molienda Cafe—Samba Guaracha (Durium DC 16666)

ALWAYS steady sellers, even in Britain, the Italian-based quartet are in listenable mood on "Rosita..." and have the advantage of a catchy melody which gives them a chance to express their Italian selves. Just-right instrumental work, too. More up-tempo on the flip, the group chant and hover their way through a rather intricate vocal arrangement. Somehow, it seems easy to understand—even though it's sung in Italian.

THREE 🍷🍷🍷

GENE CHANDLER

Rainbow; You Threw a Lucky Punch (Stateside SS 185)

THE double-sided U.S. hit for the Duke of Earl is finally issued here. The top side is a bluesy ballad with Gene tearing himself to pieces on the tortuous song. Femme chorus with a simple backing and usual routine sort of sound. Not a seller, but an interesting disc with a grow-on-you quality.

The flip is an answer to the Mary Wells U.S. hit "You Beat Me To the Punch." It's got the same backing and a slight alteration to the lyric—the other side of the story so to speak. Interesting, but without the "feel" of the original.

THREE 🍷🍷🍷

DON RIDDELL FOUR

Casablanca; The Four Corners of the Earth (Decca F 11651)

THE Kenny Ball hit is given a vocal treatment by the vocal group who give it a healthy sound that makes the whole thing sound rather "square" unfortunately. It's well performed and the boys sing well but uncommercially. They lose the Arabic flavour though.

Flip has some appealing backing sounds and probably a more commercial sound on it. Lead voice this time, with the others giving ample vocal support. Medium-paced ballad with a nice feel.

THREE 🍷🍷🍷

JOHNNY BEV

Treat Her Right; For Always (Pye 15523)

EX-JOE BROWN BRUVER Johnny gets some double-tracking treatment on this up-tempo number. Stronger than his last single but, despite the obvious enthusiasm on show, it may not be strong enough to make the charts. Big beaty sort of backing going on, with a girlie choir helping out the vocal department on top. Not a bad number. Flip is a beaty, meaty number once again, though it has a strained melody line which doesn't to us quite come off. Johnny's performance, single-track this time, is highly promising. Top side will do the trick, for good or bad.

THREE 🍷🍷🍷

ALYN AINSWORTH

"How To Succeed In Business..." medley; The Company Way; I Believe In You; The Secretary Is Not A Toy; Paris Original; Rosemary; Brotherhood Of Man. (Parlophone R 5017)

THE show's going a bomb in London. The music is becoming very well known—and here's a cheap-price souvenir. The Ainsworth orchestra swings happily, and brassily, through half-a-dozen of the better numbers from the score and there must be reasonable demand for this type of disc. Good for dancing, or just for listening. It has a perkiness that captures the mood of the show. Nothing too ambitious anywhere... but played crisply and brightly.

THREE 🍷🍷🍷

FRANKIE LAINE

Don't Make My Baby Blue; The Moment Of Truth (CBS AAG 144)

PIANO intro for the old leather-lunged one. But he's rather quieter on this one, with some choral pieces going strong for him. C and W-styled piece, generally speaking, with double-tracking effects. Though this guy remains one of the most compelling performers on disc, this probably won't be enough to get him back in the charts. Pity. Flip is much more in character for Frankie as he sings of the matador's moment of truth. Big voice, big talent. Dominant personality-selling.

THREE 🍷🍷🍷

JAZZ FOR THE Fringe Fan

SHELLY MANNE

MY SON THE JAZZ DRUMMER: Hava Nagila; Bel Mir Bistu Shelu; Yussell Yussell; Zamar Nodad; Bokrel Lachish; Tzena; Exodus; Di Grine Kuzine; My Yiddish Momme; Orchah Bamidbar. (CONTEMPORARY LAC 550.)

SHELLY MANNE is still just about my favourite Man In Jazz. But on this particular LP his material restricts him somewhat. The album title is a tongue-in-cheek gesture to Allan Sherman, of "My Son The Folk Singer" fame.

The tunes are all famous and popular Jewish melodies . . . not really destined for jazz improvisation . . . but Shelly and his men cope technically brilliantly as ever. J.W.

THREE 🍷🍷🍷

JOHN COLTRANE

COLTRANE: Out Of This World; Soul Eyes; The Inch Worm; Tunji; Miles' Mode. (HMV CLP 1629.)

FURTHER explorations of musical outer space by Coltrane's Quartet. Space, unfortunately, often consists of nothing. The leader's tenor probes jaggedly but without much fire on this set. His soprano playing is tuneless and sometimes out of tune and more Eastern-influenced. The sounds are certainly not tried and true. Not for Coltrane the repetition of what has been done well before. He's new! Different! Adventurous! And rather boring. D.G.

THREE 🍷🍷🍷

ROY HAYNES

OUT OF THE AFTERNOON: Moon Ray; Fly Me To The Moon; Raul; Snap Crackle; If I Should Lose You; Long Wharf; Some Other Spring. (HMV CLP 1628.)

THE snap crackle pop drumming of Roy Haynes breathes nervous life into this quartet which features Roland Kirk on tenor, manzello, strich, C flute and nose flute. For good measure you can also hear him humming—must have been a warm afternoon. The group gets a thoroughly professional sound but nothing startling happens. D.G.

THREE 🍷🍷🍷

EARL 'FATHA' HINES

SOLO: Deep Forest; Everything Depends On You; Am I Too Late; Blues For Tatam; In San Francisco; You Can Depend On Me; When I Dream Of You; R.R. Blues; Straight To Love; Piano Man; My Monday Date. (VOCALION LAE 548.)

EARL HINES is one of the finest piano stylists on the scene. His playing is easy on the ear and relaxed. He doesn't go for the weird and wonderful sounds chords, etc., so beloved by many jazzmen.

While this probably isn't his best-ever album, it rates pretty high'y with me, as do most of his recorded works. His touch is strong yet delicate, and as smoothly flowing as they come. J.W.

THREE 🍷🍷🍷

DIZZY GILLESPIE

IN CONCERT: Emanon; Ool-ya-koo; 'Round About Midnight; Stay On It; Good Bolt; One Bas Hit; I Can't Get Started; Manteca. (VOCALION LAE 540.)

THE 1948 Dizzy Gillespie Band was excitement personified. And there's no need to look any further than this album for proof of that statement.

Promoter-impresario Gene Norman captured the band live for his record label and, in doing so, provided himself with a potential best-seller.

If you are reasonably new to jazz —this could further your interest enormously. J.W.

FOUR 🍷🍷🍷🍷

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PAUL SMITH QUARTÉT

THE MUSIC MAN: Seventy-six Trombones; Being In Love; Till There Was You; Marian The Librarian; Goodnight, My Someone; Lida Rose. **OTHER MOTION PICTURE FAVOURITES:** Moon River; Walk On The Wild Side; Never On Sunday; Maria; Lisa; Love Theme From Lolita. (MGM-C 911.)

PAUL SMITH is an undeniably fine pianist, but the "Music Man" score is either limited in scope for a thorough jazz workout or else the group was pretty uninspired at the session. A bit too pretty pretty really. On the opening few bars I thought I was going to hear something along the lines of the wonderful Shelly Manne-Andre Previn show sets, but the side never once came up to these expectations.

Side two is the saver. A wider variety of tunes are here presented and the quartet seems more "with it." J.W.

THREE 🍷🍷🍷

COUNT BASIE

COUNT BASIE AND THE KANSAS CITY SEVEN: Oh, Lady Be Good; Secrets; I Want A Little Girl; Shoe Shine Boy; Count's Place; Senator Whitehead; Tally-ho, Mr. Basie; What 'cha Talkin'? (HMV CLP 1623.)

AN outstanding performance by the seven, led by the inimitable Count Bill Basie. Whether the leader is featured on piano or organ, the over-all effect adds up to some of the most entertaining jazz it's been my pleasure to hear for some time.

Smooth, relaxed, swinging, tasteful and most listenable is this LP package. Lead an ear as soon as you possibly can. J.W.

FIVE 🍷🍷🍷🍷🍷

DAVE BRUBECK

BRUBECK AND DESMOND AT WILSHIRE-EBELL: I'll Never Smile Again; Let's Fall In Love; Stardust; All The Things You Are; Why Do I Love You; Too Marvellous For Words. (VOCALION LAE 12070.)

I MUST have waited all of four years for the release of this particular album. I first heard the American copy at Vocalion's office then, and thoroughly enjoyed the experience. Since that time, of course, Dave Brubeck and Co., have reached unpredictable heights, conquering the pop charts as well as those in the jazz field. This is good, down-to-earth Brubeck, and Paul Desmond plays at his usual peak. The only thing that at times puts me off Mr. Desmond and prevents him becoming my idol are the occasional "squeaks" of high notes in his solos. But these are strongly "dug" by many colleagues. J.W.

FOUR 🍷🍷🍷🍷

AHMAD JAMAL

ALL OF YOU: Time On My Hands; Angel Eyes; You Go To My Head; Star Eyes; All Of You; You're Blasé; What Is This Thing Called Love. (PYE JAZZ NJL 47.)

LIGHT and shade abound when the fingers of Ahmad Jamal flow intricately over the keyboard. He's as dexterous as ever on this latest collection, and there's a good choice of material, too.

There's an undeniable swing to everything this man does at the keyboard—the swing that makes for good, listenable, enjoyable jazz. J.W.

FOUR 🍷🍷🍷🍷

GERRY MULLIGAN

PAUL DESMOND

MULLIGAN: Carola; Line For Lyons; Moonlight In Vermont; Bark For Barkdale; Turnstile; Lady Is A Tramp; My Funny Valentine; Limelight; Utter Chaos. **DESMOND:** Jeruvian; Soon; Winky; Baroque; But Happy; Will I Know; Garden In The Rain; Misty Window. (VOCALION LAE 549.)

TREMENDOUS value. One side presents eight and a bit (Gerry's theme, Utter Chaos, lasts 20 seconds) performances by the original Quartet with Chet Baker (playing original and beautifully controlled trumpet), Carson Smith and Chico Hamilton. This is timeless, quite undatable music—simple yet profound.

The other side presents early Paul Desmond away from Brubeck and sounding lyrical but a trifle insipid. Several numbers have a vocal choir and Barney Kessel who plays guitar like a Charlie Christian gentleman. D.G.

FOUR 🍷🍷🍷🍷

LATEST POP LPs

reviewed by **JIMMY WATSON**



PAT BOONE, joined by wife SHIRLEY on LP.

DOMINIC CORTESE

ACCORDION ITALY: Arrivederci Roma; Cloo Cloo Bambina; Core'ngrato; Drigo's Serenade; Ferryboat Serenade; Gina; Guaglione; La Danza; La Dolce Vita; La Panse; Rosetta Polka; Scapricciatello; Torna A Surriento; Vii Volo Degli Angeli. (TIME ORIOLE OT 2531.)

FACILE playing technique and a collection of lively and popular tunes are here presented as Dominic Cortese sets his fingers to the keyboards of his accordion.

I suppose the disc will, to a certain extent, be restricted in appeal. But to those who enjoy such music it is bound to be a winner.

THREE 🍷🍷🍷

BURL IVES

BURL COUNTRY STYLE: Mary Ann Regrets; Curry Road; The Moon Is High; How Do You Fall Out Of Love; Busted; Poor Boy In A Rich Man's Town; The Same Old Hurt; I'm The Boss; The Blizzard; She Didn't Let The Ink Dry On The Paper; Green Turtle; Holding Hands For Joe. (BRUNSWICK LAT 8531.)

THE HUGE bulk of Burl Ives produces some pretty tender musical sounds vocally and instrumentally. He is undoubtedly, despite cries and accusations from the purists of rampant commercialism, one of the finest and most popular folk exponents on record today.

This time he turns his attention to Country music and brings his own particular talent to bear on an entertaining collection of songs from that music field. Well worth a spin.

FOUR 🍷🍷🍷🍷

RUBY AND THE ROMANTICS

OUR DAY WILL COME: Our Day Will Come; Stranger On The Shore; Lonely People Do Foolish Things; The End Of The World; By The Way; My Prayer; I Don't Know Why; Heartaches; Moonlight And Music; The Masquerade Is Over; Day Dreaming; I'm Sorry. (LONDON HA-R 8078.)

RUBY AND THE ROMANTICS deserved a great deal better charts success with their smooth and delightful "Our Day Will Come" but their sales, though spread out, must have rivalled many of the chart-toppers.

The album brings together a lot of good songs and they are all sung attractively by the group. Deserves a hearing—and I hope you'll give it one.

FOUR 🍷🍷🍷🍷

THE CRICKETS

SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE, SOMETHING ELSE! Willie And The Hand Jive; Don't Ever Change; Summertime Blues; Searchin'; Little Hollywood Girl; Pretty Blue Eyes; What'd I Say; Parisian Girl; Blue; Blue Day; Love Is Strange; He's Old Enough To Know Better; Blue Monday. (LIBERTY LBY 1120.)

A MOVING beaty album from the talented Crickets. Well played. Well presented. And just right for today's market I would think.

If you have ever enjoyed a Crickets' recording then this is surely a must for your collection.

Good crisp and entertaining pop music performed to the highest standards.

FOUR 🍷🍷🍷🍷

STANLEY BLACK

FILM SPECTACULAR: West Side Story; Something's Coming; Dance At The Gym; Maria; Tonight; America; The Rumble; Somewhere; Seascope; London 1600; Globe Theatre; Battle Of Agincourt; The Longest Day; Around The World; Passepartout; Paris Arrival; Invitation To A Bullfight; India Countryside; Way Out West; Lond Ho; Exodus; Ari's Theme; Samson's Call; Dallah's Theme; The Big Country. (DECCA LK 4525.)

STANLEY BLACK, ace of the keyboard, ace of the baton, ace with the arranger's pen. With that build up you'd expect a really top class album. And that is precisely what you get.

True Mr. Black is not the type of record artist to appeal to the massed young record fans but there are more than a few among these who do admire his work.

The album contains some of the finest film music in recent times and should be all the more popular because of this.

THREE 🍷🍷🍷

SANDY NELSON

TEENAGE HOUSE PARTY: House Party; Rock; Hearts Of Stone; Let The Four Winds Blow; Tweedlee Dee; Let The Good Times Roll; Feel So Good; Day Train; Night Train; Limbo Rock; Junior Jive; Dimples; Teenage House Party. (LONDON HA-P 8051.)

TEEN drum star Sandy Nelson back again. This time the setting is for a teenage house party. As Sandy and his combo beat out the exciting dance rhythms the kids in the background give out with the happy party noises.

Yes it is a good party album indeed. Good for practically any lively teenage event.

THREE 🍷🍷🍷

SKETER DAVIS

THE END OF THE WORLD: The End Of The World; Silver Threads And Golden Needles; Mine Is A Lonely Life; Once Upon A Time; Why I'm Walkin'; Don't Let Me Cross Over; My Colouring Book; I Want To Go Where Nobody Knows Me; Keep Your Hands Off My Baby; Something Precious; Longing To Hold You Again; He Called Me Baby. (RCA-VICTOR RD-7563.)

THE sad, plaintive Skeeter Davis recording of "End Of The World" was almost a sleeper when it was released. But slowly and surely it crept up the charts and established itself firmly in the Twenty.

Pert Skeeter proves she's no flash in the pan artist with this follow-up album. She's had a good few years experience in show business and the resulting polish shows. A good entertaining set.

FOUR 🍷🍷🍷🍷

PAT AND SHIRLEY BOONE

I LOVE YOU TRULY: I Love You Truly; Hawaiian Wedding Song; Love Is Here To Stay; True Love; Have I Told You Lately That I Love You; Every Step Of The Way; Blues Stay Away From Me; Blue Hawaii; Beside Me; Moon, June, Spoon; How About You; I Can't Give You Anything But Love; You'll Never Be Lonely. (LONDON HA-D 8053.)

THAT happy, ideal couple Pat and Shirley Boone join vocal forces for one of their fairly rare duetting outings on record.

Should appeal to many of Pat's pop followers but I'll bet that many, many Mums and Dads will get in on the act too.

THREE 🍷🍷🍷

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

ORIGINAL LONDON CAST RECORDING: Overture; How To; Happy To Keep His Dinner Warm; Coffee Break; The Company Way; A Secretary Is Not A Toy; Been A Long Day; Grand Old Ivy; Paris Original; Rosemary; Cinderella, Darling; Love From A Heart Of Gold; I Believe In You; Brotherhood Of Man; Finale. (RCA-VICTOR RD-7564.)

ANOTHER fine show from the pen of the man who gave us that pop favourite "Guys and Dolls". True there are not as many potentially pop hit songs in the score but the point numbers are hilarious.

The potential hits are the ones you've been hearing regularly recently on the air . . . "Brotherhood Of Man" and "I Believe In You".

Note to diary: Remember to book now for the show before there is absolutely no chance due to full houses!

THREE 🍷🍷🍷

EDDIE COCHRAN

MEMORIAL ALBUM: C'mon Everybody; Three Steps To Heaven; Cut Across Shorty; Jeannie, Jeannie, Jeannie; Pocketful Of Hearts; Hallelujah, I Love Her So; Don't Ever Let Me Go; Summer-time Blues; Teresa; Somethin' Else; Weevil Song; I Remember. (LIBERTY LBY 1127.)

EDDIE COCHRAN was undoubtedly one of the finest ever artists to emerge from the Rock age. This memorial tribute, originally available on London, has now been reissued on Liberty's own label and is already riding high in the charts.

I don't think any true record fan should be without a copy of the LP. A fine memento of an outstanding pop performer who was way ahead of his time musically.

FIVE 🍷🍷🍷🍷🍷

ALAN STINTON in BIRMINGHAM

THE 2nd CITY REPLIES...

WELL, now, judging by the indignant response to my inquest on the Second City last week, Birmingham certainly does think it has talent and zest; and all of the other things which I suggested were apparently lacking. In fact, from the letters received, it would appear that Birmingham's problem is as good as solved.

Whilst I sort things out and meet the groups who have so kindly written to me, I decided this week to seek the opinion of someone who knows the entertainment business inside out, and who has every reason for declaring that Birmingham is not musically dead. She is Mrs. M. Regan, for fifteen years associated with show business, and now the owner of three Birmingham ballrooms.

EARNED

In reply to the article, Mrs. Regan said that she agreed Liverpool had well earned its current fame, and that many of its groups, in particular the Beatles, were excellent.

"There are, however," she continued, "a great number of Birmingham groups who are just as good technically, but have not yet developed a sound of their own. If they could achieve this, and they will eventually, then they will be ready for the top."

"Much of the blame for Birmingham's lack of chart success lies with the record and TV companies, who have shown little or no interest

in the city. The NRM's plan to do something about this is an excellent one, and long overdue."

Amongst the groups who play Mrs. Regan's ballrooms regularly are the Plazents, Gerry Levene and the Avengers, the Redcaps, the Blue Stars, Johnny and the Alpines, the Echoes, Dane Tempest and the Atonis, the Kopy Kats, and the Barons.

GROOMING

"Some of these," claims Mrs. Regan, "and others are worth complete musical grooming. Once this was done, there would be no stopping them."

Finally, I asked Mrs. Regan why it was that she booked so many visiting American stars if the local talent was so good.

"There are two reasons," she replied. "Firstly because I believe that our patrons want to see them, and secondly because, in the main, the Americans are so professional that our own artists should have every chance to learn from them anything that there is to be learned."

POSSIBLY the first Birmingham group to land a recording contract will be Denny Laine and the Diplomats, four young men who have already appeared on BBC-TV. I have just heard that last week Joe (Mr. Piano) Henderson agreed to publish two songs written by Denny. We will be meeting the Diplomats soon in the NRM.

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of the sensational
AMERICAN VOCAL GROUP

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CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | | | |
|----|--|----|---|
| 1 | I WILL FOLLOW HIM* 1 (8) Little Peggy March | 27 | ON BROADWAY* 12 (6) Drifters |
| 2 | PUFF (THE MAGIC DRAGON)* 3 (7) Peter, Paul & Mary | 28 | DA DOO RON RON 49 (2) Crystals |
| 3 | CAN'T GET USED TO LOSING YOU* 2 (9) Andy Williams | 29 | LITTLE BAND OF GOLD* 32 (3) James Gilreath |
| 4 | IF YOU WANNA BE HAPPY* 8 (5) Jimmy Soul | 30 | DAYS OF WINE AND ROSES* 30 (12) A. Williams/ H. Mancini |
| 5 | PIPELINE* 5 (7) Chantays | 31 | STILL* 39 (3) Bill Anderson |
| 6 | SURFIN' U.S.A. 6 (6) Beach Boys | 32 | THE LOVE OF MY MAN 40 (2) Theola Kilgore |
| 7 | HE'S SO FINE* 4 (10) Chiffons | 33 | YOU CAN'T SIT DOWN* 45 (2) Dovells |
| 8 | FOOLISH LITTLE GIRL* 10 (5) Shirelles | 34 | EL WATUSSI 46 (2) Ray Barretto |
| 9 | REV. MR. BLACK* 13 (4) Kingston Trio | 35 | REMEMBER DIANA* 38 (3) Paul Anka |
| 10 | TWO FACES HAVE I* 18 (4) Lou Christie | 36 | PUSHOVER 42 (2) Etta James |
| 11 | LOSING YOU* 15 (4) Brenda Lee | 37 | YOUNG LOVERS* 19 (8) Paul & Paula |
| 12 | TAKE THESE CHAINS FROM MY HEART* 16 (4) Ray Charles | 38 | TODAY I MET THE BOY (I'M GONNA MARRY) 41 (3) Darlene Love |
| 13 | MECCA* 14 (6) Gene Pitney | 39 | SOUTH STREET* 23 (12) Orlons |
| 14 | HOT PASTRAMI* 20 (3) Dartells | 40 | END OF THE WORLD* 25 (16) Skeeter Davis |
| 15 | CHARMS 17 (5) Bobby Vee | 41 | COME AND GET THESE MEMORIES — (1) Martha & Vandellas |
| 16 | BABY WORKOUT* 7 (9) Jackie Wilson | 42 | WHAT A GUY* — (1) Raindrops |
| 17 | I LOVE YOU BECAUSE* 31 (3) Al Martino | 43 | THE BIRD'S THE WORD 44 (3) Rivingtons |
| 18 | KILLER JOE* 22 (5) Rocky Fellers | 44 | A LOVE SHE CAN COUNT ON 43 (3) Miracles |
| 19 | ANOTHER SATURDAY NIGHT* 33 (3) Sam Cooke | 45 | PRISONER OF LOVE — (1) James Brown |
| 20 | TOM CAT* 21 (5) Rooftop Singers | 46 | OUR DAY WILL COME* 28 (13) Ruby & Romantics |
| 21 | AIN'T THAT A SHAME 26 (3) Four Seasons | 47 | IT'S MY PARTY — (1) Lesley Gore |
| 22 | THIS LITTLE GIRL* 29 (3) Dion | 48 | SANDY* 34 (8) Dion |
| 23 | DON'T SAY NOTHIN' BAD (ABOUT MY BABY)* 11 (8) Cookies | 49 | DO THE BIRD* 35 (10) Dee Dee Sharp |
| 24 | WATERMELON MAN* 9 (6) Mongo Santamaria | 50 | HOW CAN I FORGET* — (1) J. Holliday/B. E. King |
| 25 | YOUNG AND IN LOVE* 24 (6) Dick & Deedee | | |
| 26 | LINDA* 27 (7) Jan & Dean | | |

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

BRITAIN'S TOP TWENTY FIVE YEARS AGO . . .

- (3) WHO'S SORRY NOW, Connie Francis
- (4) WEAR MY RING AROUND YOUR NECK, Elvis Presley
- (2) IT'S TOO SOON TO KNOW/WONDERFUL TIME UP THERE, Pat Boone
- (1) WHOLE LOTTA WOMAN, Marvin Rainwater
- (9) LOLLIPOP, The Mudlarks
- (8) TOM HARK, Elias and His Zig Zag Jive Flutes
- (6) NOBODY LOVES LIKE AN IRISHMAN/GRAND COOLIE DAM, Lonnie Donegan
- (7) LOLLIPOP, The Chordettes
- (5) SWINGIN' SHEPHERD BLUES, Ted Heath
- (10) MAGIC MOMENTS, Perry Como
- (19) SWEET LITTLE SIXTEEN, Chuck Berry
- (—) STAIRWAY OF LOVE, Terry Dene
- (11) TEQUILA, The Champs
- (13) BREATHLESS, Jerry Lee Lewis
- (14) TO BE LOVED, Malcolm Vaughan
- (—) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (—) KEWPIE DOLL, Perry Como
- (—) STAIRWAY OF LOVE, Michael Holliday
- (—) ON THE STREET WHERE YOU LIVE, David Whitfield
- (12) MAYBE, BABY, The Crickets

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST RISING U.S. hits include: "Those Lazy Hazy Days Of Summer"—Nat Cole; "The Good Life"—Tony Bennett; "The Last Leaf"—The Cascades; "I'm Movin' On"—Matt Lucas; "18 Yellow Roses"—Bobby Darin; "Wildwood Days"—Bobby Rydell; "Needles And Pins"—Jackie De Shannon; "Gravy Waltz"—Steve Allan; "Teenage Heaven"—Johnny Cymbal; "Spring In Manhattan"—Tony Bennett; and "Your Old Stand By"—Mary Wells.

Recent U.S. releases include: "Hobo Flats"—Jimmy Smith; "I'm Not Ready Yet"—Marty Robbins; "Say Wonderful Things"—Patti Page; "Our Summer Love"—Ruby And The Romantics.

Fastest rising U.S. hit: "It's My Part"—Lesley Gore.

R and B top ten five years back: "Twilight Time"—Platters; "Witch Doctor"—David Seville; "All I Have To Do Is Dream"—Everlys; "Book Of Love"—Monotones; "He's Got The Whole World In His Hands"—Little Laurie London; "Looking Back"—Nat Cole; "Tequila"—Champs; "Wear My Ring"—Elvis; "Don't You Just Know It"—Huey Piano Smith And The Clowns; "Talk To Me Talk To Me"—Little Willie John. N.J.

BRITAIN'S TOP LP's

- PLEASE PLEASE ME (2) The Beatles (Parlophone)
- SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- I'LL REMEMBER YOU (4) Frank Ifield (Columbia)
- WEST SIDE STORY (6) Soundtrack (C.B.S.)
- GIRLS! GIRLS! GIRLS! (7) Elvis Presley (RCA-Victor)
- ALL STAR FESTIVAL (5) Various Artists (UNO)
- ALL ALONE AM I (10) Brenda Lee (Brunswick)
- HATS OFF TO DEL SHANNON (—) Del Shannon (London)
- SOUTH PACIFIC (8) Soundtrack (RCA-Victor)
- SINATRA-BASIE (9) Frank Sinatra & Count Basie (Reprise)
- BOBBY VEE'S GOLDEN GREATS (15) Bobby Vee (Liberty)
- STEPTOE & SON (13) Harry Corbett & Wilfred Bramble (Pye)
- EDDIE COCHRAN MEMORIAL ALBUM (11) Eddie Cochran (Liberty)
- BRENDA, THAT'S ALL (17) Brenda Lee (Brunswick)
- IT HAPPENED AT WORLDS FAIR (—) Elvis Presley (RCA-Victor)
- OUT OF THE SHADOWS (12) The Shadows (Columbia)
- BLACK & WHITE MINSTREL SHOW (18) The George Mitchell Minstrels (HMV)
- A TASTE OF HONEY (20) Acker Bilk (Columbia)
- BILLY (—) Billy Fury (Decca)

BRITAIN'S TOP EP's

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

(Compiled by 'The Record Retailer')

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

QUIET AT THE TOP

A NOT too exciting week chartwise we think. No change in the first four discs—and only two newies in the twenty. One is the Beatles-penned "Do You Want To Know A Secret"—a challenger for the top spot at the speed it's moving. It's closely followed by "Lucky Lips" from Cliff who just misses the twenty on his first week out. Other newies in the fifty include the Manchester group Freddie And The Dreamers with their debut cover version of James Ray's "If You're Gonna Make A Fool Of Somebody". Paul and Paula still rise with their "Young Lovers".

Susan Maughan is just in with her "She's New To You", while the extremely consistent Johnny Tillotson makes a sleeper awake with his usual format on "Out Of My Mind".

- | | | | |
|----|--|----|--|
| 1 | FROM ME TO YOU 1 (4) The Beatles (Parlophone) | 26 | CHARMAINE 21 (15) The Bachelors (Decca) |
| 2 | HOW DO YOU DO IT? 2 (9) Gerry & The Pacemakers (Columbia) | 27 | CASABLANCA 28 (3) Kenny Ball (Pye) |
| 3 | FROM A JACK TO A KING 3 (13) Ned Miller (London) | 28 | ROBOT 23 (8) The Tornadoes (Decca) |
| 4 | NOBODY'S DARLIN' BUT MINE 4 (5) Frank Ifield (Columbia) | 29 | MY WAY 38 (3) Eddie Cochran (Liberty) |
| 5 | CAN'T GET USED TO LOSING YOU 6 (8) Andy Williams (CBS) | 30 | COUNT ON ME 27 (7) Julie Grant (Pye) |
| 6 | IN DREAMS 7 (11) Roy Orbison (London) | 31 | ISLAND OF DREAMS 25 (21) The Springfields (Philips) |
| 7 | SCARLETT O'HARA 15 (3) Jet Harris & Tony Meehan ((Decca) | 32 | PIPELINE 37 (4) The Chantays (London) |
| 8 | SAY I WON'T BE THERE 5 (7) The Springfields (Philips) | 33 | SO IT WILL ALWAYS BE 26 (8) The Everly Brothers (Warner Bros.) |
| 9 | TWO KINDS OF TEARDROPS 17 (3) Del Shannon (London) | 34 | MY LITTLE BABY 36 (5) Mike Berry (HMV) |
| 10 | LOSING YOU 13 (7) Brenda Lee (Brunswick) | 35 | WOE IS ME 39 (3) Helen Shapiro (Columbia) |
| 11 | BROWN EYED HANDSOME MAN 9 (9) Buddy Holly (Coral) | 36 | JUST LISTEN TO MY HEART 40 (3) The Spotnicks (Oriole) |
| 12 | RHYTHM OF THE RAIN 8 (11) The Cascades (Warner Bros.) | 37 | IF YOU'RE GONNA MAKE A FOOL OF SOMEBODY — (1) Freddie & The Dreamers (Columbia) |
| 13 | THE FOLK SINGER 11 (8) Tommy Roe (HMV) | 38 | CODE OF LOVE 32 (7) Mike Sarne (Parlophone) |
| 14 | WALK LIKE A MAN 12 (8) The Four Seasons (Stateside) | 39 | LITTLE BAND OF GOLD 50 (2) James Gilreath (Pye) |
| 15 | FOOT TAPPER 10 (10) The Shadows (Columbia) | 40 | THAT'S WHAT LOVE WILL DO 33 (14) Joe Brown (Piccadilly) |
| 16 | HE'S SO FINE 18 (5) The Chiffons (Stateside) | 41 | PLEASE PLEASE ME 31 (17) The Beatles (Parlophone) |
| 17 | DO YOU WANT TO KNOW A SECRET? 43 (2) Billy J. Kramer & The Dakotas (Parlophone) | 42 | CASANOVA/CHARIOT 48 (2) Petula Clark (Pye) |
| 18 | YOUNG LOVERS 24 (3) Paul & Paula (Philips) | 43 | MR. BASS MAN 30 (9) Johnny Cymbal (London) |
| 19 | SUMMER HOLIDAY 14 (12) Cliff Richard & The Shadows (Columbia) | 44 | FIREBALL 41 (8) Don Spencer (HMV) |
| 20 | SAY WONDERFUL THINGS 16 (10) Ronnie Carroll (Philips) | 45 | CUPBOARD LOVE 35 (12) John Leyton (HMV) |
| 21 | LUCKY LIPS — (1) Cliff Richard (Columbia) | 46 | SOME OTHER GUY 42 (5) The Big Three (Decca) |
| 22 | DECK OF CARDS 29 (4) Wink Martindale (London) | 47 | CAN YOU FORGIVE ME? 49 (8) Karl Denver (Decca) |
| 23 | LIKE I'VE NEVER BEEN GONE 19 (13) Billy Fury (Decca) | 48 | SHE'S NEW TO YOU — (1) Susan Maughan (Philips) |
| 24 | LET'S TURKEY TROT 22 (10) Little Eva (London) | 49 | OUT OF MY MIND — (1) Johnny Tillotson (London) |
| 25 | END OF THE WORLD 20 (9) Skeeter Davis (RCA-Victor) | 50 | ALL ALONE AM I 46 (17) Brenda Lee (Brunswick) |

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

7 HITS in the CHARTS

No. 48
SHE'S NEW TO YOU
SUSAN MAUGHAN, VERN ROGERS

No. 4
NOBODY'S DARLIN'
FRANK IFIELD

No. 14
WALK LIKE A MAN
4 SEASONS

No. 16
HE'S SO FINE
THE CHIFFONS

No. 26
CHARMAINE
THE BACHELORS

IF MARY'S THERE
BRIAN HYLAND

No. 32
PIPELINE
THE CHANTAYS

No. 27
CASABLANCA
KENNY BALL

NEW
RUN, RUN, SENORITA
Wanderers, Polka Dots

NEW
DIANE
JOE HARNELL

Billy's Big New LP

IT'S odd, in a way. Just out is the new Billy Fury long-player ... and this is the first specially-recorded album by the original Liverpool lad in just on three years. But it's triggered off an "everything happening" period for the blond bombshell, disc-wise.

There's the new single. "When Will You Say I Love You" was actually written by Alan Fielding over a year ago—and he took it along to Larry Parnes together with "Last Night Was Made For Love".

Says Bill: "I liked them both as much as each other. But while one went into the charts, I've just been waiting, hanging on, for the right opportunity to bring out "When Will You Say I Love You".

It looks a "natch" for equal success.

Then, last week, Bill conducted some further album sessions before an invited audience of 600 lucky fans at Decca's West Hampstead studios. He used the Tornados on the backing work, handling seven of his hits, plus eight others ranging from ballads to blues.

This material will come out as his first "live" L.P. later this year.

But the biggest interest comes from the L.P. "Billy", which figures 16 tracks and shows Bill in magnificent form. Problems? Well, the main one was deciding, after his long break from the "deliberate" album scene, just what numbers should be included.

TRACKS

But let's now have a closer listen to the tracks . . .

"We Were Meant For Each Other".—Pleasant ballad, with chunky, pluck-happy strings behind Bill. A bit light on dynamics, maybe, but an emotional performance enhanced by a dramatic arrangement which builds, and builds, and builds.

"How Many Nights, How Many Days".—A Miller-Carroll opus beat-ballad, with distinctive noises going on behind. It really moves and is the Fury I particularly like. PUNCHES out the lyrics, touch of the rasping delivery.

"Willow Weep For Me".—Here's a great old standard which 90 per cent. of today's popsters couldn't tackle. Bill, in the low register, vies with solo saxophone and choral backing—but a well-controlled choral bit for once. Throaty, inventive—this is a triumph for Bill. Even antagonists should dig.

"Bumble Bee".—Up-tempo, this track. Not, I'd say a particularly high-class melody line, but Bill likes to get cracking on a song. Here he goes ultra-cracking, pushing the pace along with touches of staccato phrasing.

U.S. HIT

"She Cried".—Intro-ed by slow ponderous beat and the sad Fury emerges. How this guy likes being sad and being involved in lost love, sadness, misery. Girlie choir here, contributing an almost angelic sound behind. Simplicity of the backing is most effective. A hit in the States for Jay and The Americans.

"Let Me Know".—Bluesy performance. Good song all round here, taken at the mid-tempo which usually shows Bill off to best advantage. He demonstrates a wonderful "feel" for this type of involved number.

"The Chapel On The Hill".—Slow ballady set-up for this melodic little song. Again, simplicity is the key-note, with some Nashville-sounding piano going on behind, delicately filling in the gaps. In-

"Our Day Will Come".—A Top Twenty item under its own steam. That Bill can find anything different to do with it is to his eternal credit. Song suits him to a "T". 'Nuff said.

"All My Hopes".—Jangly intro for this interesting number. But it's the sort of showing that needs to be hidden away on an album rather than pushed out, all starkers, as a single.

"One Step From Heaven".—Delicate little up-tempo start for this track. He's much happier here, plunging and pounding with A.I. excitement at the song. Rather an intricate set of lyrics. Bill copes admirably.

VALUE

"One Kiss".—Fine swinging piano behind the opening here. Warm, throbbly lower register stuff from Bill. I can hear three million "birds" screaming approval. This SOUNDS more like Bill, if you get the gist.

"Hard Times".—Blues for Bill. This, for me, shows the measure of the enormous improvement he has shown over the years. He sorta gets right inside the lyrics, selling them with tremendous intuition. Strings and choral voices boost this wonderful all-round sound.

"Broken Hearted".—Up-tempo reading. It's a fine old song and Bill brings it slap up to date. Heavy drum beat pushes along the pace. A great curtain-closer.

Sixteen tracks of the new highly-glossed Billy Fury. If that isn't value-for-money, then nothing is . . .

by
PETER JONES

teresting phrasing here, with Bill soaring and swooping on some passages. Knock-out reading.

"Like I've Never Been Gone".—Hardly any notice needed for this. Many say it's the best thing he's ever done on a single. I'm one of the many.

Flip over, then. "A Million Miles From Nowhere".—A Norman Petty song starts the second side. A fair ballad, but Bill doesn't sound as happy here as on the others. Once or twice, he has strain trouble. Maybe it's the range of the melody line.

"I'll Show You".—Slight Country tinge here. Lyrics which at first hearing sound hackneyed . . . but become highly acceptable after a couple of plays. Again . . . that background simplicity, with quietened down choir, which makes for effectiveness and listening pleasure.



KENNY BALL—a current hit, a touch of acting, but the band comes first. (NRM Picture.)

KENNY—I'LL STICK WITH MY BAND

THOUGH an acting chore is coming up this month for Kenny Ball—he's currently learning his lines for a film, "Live It Up"—there's no danger that he will be abandoning his trumpet and his band in favour of an astrakhan-collared coat, a gold-topped cane and a career in acting.

"Sure, I like acting," Kenny told me. "Who doesn't? We all like standing in front of a mirror, making faces and saying 'You handsome devil!' But all the bits of acting I've done so far, and will do for this film, are playing myself, which is not really acting. It's easy to say lines written by somebody who knows you and who writes the way you normally speak."

All right, well what about playing character parts—a murderer, for example?

"Oh, that's simple. I've very often wanted to kill people! So I'd just sail right into the part with my usual brilliance—and muck the whole thing up."

"No, believe me, I'm far too fond of playing my trumpet and working with the band to want to spend my time acting. I'm not even interested in building myself up as a solo personality and doing a lot of dates without the band."

"I think my strength is as a bandleader. Maybe I can play the trumpet occasionally with other types of band, but I'm at my best with the good swinging sound of my own band. All the guys in it have good personalities and are popular with audiences. We're a team."

But now that the trad boom is declining is it enough—if you want to stay at the top—just to run a good band and be a good trumpet player? Don't you need to build yourself up into a Character (with capital C), as Acker Bilk has done?

started thinking we were not such a bad bunch of blokes—it relaxed us, too. It became a mutual thing, and we played better."

Relaxation, though, is not the only appealing element in music. Kenny's style is far from relaxed: it appeals to those who love their trad to be exciting, tense, full of drive.

"I'm coming to feel, though, that drive isn't everything. My ideal trumpet style would be a mixture of Bobby Hackett for lyricism, Wild Bill Davison for drive, Louis Armstrong for tone, and Bix Beiderbecke for ideas. I used to be much more technical in my approach and I also used to play as though every minute was likely to be my last on earth. Nowadays I try to be more easy-going in my approach, to slow down and think about what I'm doing."

INFLUENCED

"For my singing," added Kenny, "my chief influence is the highly relaxed Jack Teagarden."

"Relaxation," he went on, "is very important in the music business. After the success of Samantha, I used to do plenty of worrying about follow-ups. But after a while I figured the more I worried the less my chances of success." (Anyway, after Midnight In Moscow, March Of The Siamese Children, The Green Leaves Of Summer, So Do I and Sukiyaki, Kenny saw that he didn't have much to worry about. Only the Pay Off was a disappointment. But Kenny is not

entirely satisfied with the sound of his latest, Casablanca — "I feel we can do better.")

The problems of being a leader of men were overcome with the band in the early stages of its success, Kenny is happy to say. "I found it very hard at first but we got everything sorted out and we are a happy band today with no personality problems. I guess I've become a little harder in the process of becoming a successful bandleader, though."

As for the sound of the band, Mr. Ball envisages little change, even though the pure trade noise may not be so popular in future. But clarinettist Dave Jones will shortly be buying a baritone sax and will feature it occasionally — when he's learnt it!

"We may also try doubling on various other instruments. I enjoy a challenge, which is one reason why I positively like appearing on TV." Last Sunday's Palladium Show was Kenny's fifth appearance, a band record. "We make sure we have rehearsed our routines, except for solos, so often that we can do them automatically. This enables us to relax and enjoy ourselves, even though we are only on for a few minutes at a time."

"If we enjoy ourselves we are able to communicate some of that enjoyment to the listeners and they enjoy themselves."

Which is why top trad bands are never likely to be short of a few bob.

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