

YOUR PAGE . . . send us your letters, your views, and your photographs

Play the game fans drop Beatlemania

DEAR Beatle Fans:

Please, please stop ruining the Beatles' career. What good are you doing to them, and ourselves, by screaming and causing riots which only turn adults and theatre-owners against hearing, seeing or even engaging them?

You will eventually drive the Beatles into the same sort of walled-in existence that Elvis Presley now leads. I think the Beatles are the greatest but I still think you must stop ruining their career and our enjoyment. — Susan Smith, 147 Smith's Lane, Windsor, Berkshire.

L.P. WINNER

★★★

MANY thanks to Jimmy Watson for his review of Don Gibson's new album "I Wrote A Song." I've just become joint president of the "Official British Don Gibson Fan Club," along with Miss Susan Sturt. We thank you for the C and W articles that appear in your excellent weekly. Record Mirror is about the only one that gives space to Country music. — Eric Dunsdon, 13 Dormer Close, High Barnet, Herts.

★★★

THIS does it! Another week goes by and still no single from the great Jerry Lee Lewis! It is over five months since his last release. "Teenage Letter" so what is his new label playing at? They have well over 24 tracks to be issued and yet they seem to find difficulty in selecting twof Jerry Lee changed from London to avoid this kind of treatment. Now it seems he is going through the same trouble all over again. — C. Redmond, 28 Verbena Road, Northfield, Birmingham 36.



BEATLEMANIA probably won't be in the next dictionary—but it exists certainly enough. Here's a pic. of the team on their return from Sweden, when they were nearly mobbed by thousands of fans.

Tell me what's wrong you Elvis Presley haters



ELVIS: A loyal fan invites "all Elvis haters" to write to him and tell him what's all this about El. falling off.

MY subject for discussion is Elvis Presley. Would Elvis haters please tell me the reasons for all the recent criticism as to his record choices, film material etc. No other star is questioned as to his actions so much as El—but does he really deserve his current decline in popularity?

After all, to be honest, he has the best singing voice and the most acting ability among the few TOP stars. Early on he was rejected as being wild; now he is said to be too tame. Is he such a bad influence on the pop world that it would be better without him? And if his popularity does fall off, what good will it do those who dislike him? El will still be there, making records even if only for a select few. Talent will prevail. — D. S. Stone, 42 Mill Hill Lane, Pontefract, Yorkshire.

E.P. WINNER

★★★

IF anybody had told me that I would be taking photographs of the Everly Brothers outside the Mayfair Hotel in London at 11.45 p.m. on a Sunday night, I would never have believed them. But it really did happen, providing a fitting finale to a fabulous tour on which I saw nine shows and met Don and Phil three times. I hope they'll be back next year. The Everlys are not only the world's greatest singers but the nicest, too. And the handsomest. — Esther Chamberlaine, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

★★★

HAVING seen the Rolling Stones at the Odeon, Hammersmith, I can only say that their so-called rhythm and blues sounds as anaemic as they look, and it is deplorable that they should dare to perform with artistes of the calibre of Bo Diddley and Little Richard. — J. A. Worley, 36 Riverside Road, Sidcup, Kent.

I CHEER FOR JOHNNY



As a very keen fan of Johnny Burnette I was pleased to see your article on him in R.M. last week. Unfortunately it's true he doesn't get the recognition he deserves—I have all of his discs and can't see why many of them weren't hits.

Let's hope that his tour will open the eyes of the record-buying public to what a great star he is.—MARY BAKER, President of the Official Johnny Burnette Fan Club, 144 Elmors Road, Beckenham, Kent.

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A TRIBUTE TO MICHAEL HOLLIDAY

AFTER the recent tragic death of Michael Holliday, I'd like to say that we've not only lost a great singer but a great person. I recall Mike saying his first love was for his family. He said he wanted only to earn enough to keep his home . . . that he didn't want to become a big star. He became one.

Mike was not big-headed. He was never above giving a personal reply to a letter. I first wrote him in 1961 and he always replied. To me, he seemed not just a star but a personal friend. I guess many of his admirers felt the same way.—Roger E. Saunders, 64 Abbotsford Gardens, Woodford Green, Essex.



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"WE WANT BILLY" IS BILLY FURY SINGING THE SONGS HE LIKES TO SING



CLEM CATTINI
of the Tornados
talks to
PETER JONES

CLEM

IT'S a knock-out L.P. Already in the charts and selling supremely, "We Want Billy" represented an ambition reached for Billy Fury. The chance to sing material HE liked in front of a responsive audience of hundreds of his fans. A "live" recording.

But what makes Billy tick? Why has he developed so consistently over the years. Man to give an answer is Clem Cattini, drummer with the Tornados—group who've backed Billy on all his dates. The group who were on that "We Want Billy" album.

The set-up

I talked with Clem as we played over the disc. Got his reactions. Heard the behind-the-scenes set-up.

"It took all day," said Clem. "We had two separate audiences but ran through both sides of the album for each gathering. First off, Tony Hall introduced each Tornado. Then we swung straight into 'Sweet Little Sixteen' and Billy slipped quickly out of a door by

the control panel. You can hear the screams. Fantastic."

Clem listened to the opener for a moment. "Such a lovely feel to Billy's voice. No getting away from it. He really gets to grips with this Chuck Berry number. 'Course, being in the box, we couldn't hear all

that was going on with the earphones and so on. But I like Bill better on this kind of material. I think he enjoys doing it more than the usual single-type ballads.

"Now hear 'Baby Come On'. We didn't know this one until the morning of the session. But Bill's just fine. Next comes 'That's All

Right'. He starts it slowly... you can feel the tense excitement build up. It was Bill's idea to speed up midway. I have to follow him on the beat and tempo. Out front, Billy was grafting hard. The effect got us going. We all got the audience going.

"Sticks and Stones'? Yes, Bill dug this one up from a Ray Charles album. Listen to that feeling in his voice again. He does all these numbers from time to time on stage—except 'Baby Come On'. Now comes 'Unchain My Heart'. Get that coloured approach to his singing.

"And you know every movement he makes counts. A lot of them, I have to follow with a bang on the bass drum. You know, Billy completely loses himself when he's working. Kind of gone—you think he's oblivious to everything.

"Here comes 'I'm Moving On'. Used to be his closer on stage. He builds and

builds like mad. He can't stop himself writhing like a snake. A Hank Snow number, of course.

"You hear those screams even when he's not singing? It's just a movement made by Bill. He can control an audience beautifully. Like I Clem re-lived just about every moment of this exciting L.P. Then he said: "Working with Billy is really an experience. I don't think any singer has shown so much improvement over the years. Fans who just hear him on his singles don't realise how good he is on the Chuck Berry and Ray Charles sort of stuff.

Shy person

"He's the sort of bloke who knows exactly what he wants, musically. He works on his own intuition. He really is a shy person, you know. But he loses himself completely once he gets the rhythm going inside him. said, everything he does has a meaning.



Billy Fury in action during the film "Play It Cool." His current best-selling album is discussed in the feature alongside.

It took all day—it was fantastic

"This one's 'Just Because'. He used that, too, as a stage closer. More of that coloured style of singing. That double-ending is effective, too. He just stops dead... says 'Hah'... and off goes that riot of reaction.

"The second side has his old hits. Working with Bill is really hard work. We were whacked by mid-way. But a satisfied kind of whacked, if you see what I mean. Of course, we were nervous. You can't help that feeling.

Early hits

"Now we come to those early hits. Like 'Halfway To Paradise', 'I'd Never Find Another You', 'Once Upon A Dream'—all with a special key-change link. We just went straight through the lot. Some of the tempi were changed from the original singles.

"Then, right at the end, we used the intro to 'Sticks And Stones' to get Billy off. Everybody just joined in on the 'We Want Billy' chant. Fantastic and ear-splitting. Bill didn't hang about, though. He'd have been mobbed. By the time the fans got outside, Billy was probably back in his flat having a cuppa."

"He's a thorough professional. That's a lot rarer than you'd think. I think he's one of the most exciting performers on the scene—and I'd think so even if we weren't working with him."

Dig this L.P.—and see if you don't agree.



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MEET THE 'KOOK'

by **LANGLEY JOHNSON**

SHE'S a "kook." A sort of Angry Young Woman, but angry with a smile. She dresses in a way-out style. She glowers, purrs, raves, whispers—all in the space of ten seconds. And the Americans say she's the most exciting girl singer to hit the scene in years.

Bernard Braden agrees. "Since Judy Garland," says he as he tidies up arrangements to feature her work on his telly series.

Adam Faith and manager Eve Taylor agree. "A fantastic performer," say they.

Of **BARBRA STREISAND**. But the gal who has burned a trail to stardom in the States is virtually unknown here. There was, of course, the strange business of the Royal Variety Performance.



"Unfortunately, Barbra won't be able to make the trip," said her management. "Unfortunately, Miss Streisand wasn't asked," said organiser Bernard Delfont.

However, the CBS folk in Britain think it's time for the break-through here. If you wish to sample a superb session of song-selling, then try "The Barbra Streisand Album." If time is short, then pick out the "Who's Afraid Of The Big Bad Wolf" track. But the whole thing is an incredible display of vocal virtuosity.

She'll disturb the mood of a ballad with a sudden: "You

better not shout, you better not cry, you better not pout, I'm telling you why. Santa Claus is DEAD!"

She acts out lyrics. But then she was an actress. She started with "Allegheny Moon" as her audition song. And says now: "They don't write songs like that any more. At least I hope not."

After repertory work, she went into "I Can Get It For You Wholesale," as Miss Marmelstein. This winter she stars in "Funny Girl." Her career soars and she says merely: "It could be good. It could be bad. But I'm living my life one day at a time. And I don't see why it shouldn't always be fun."

Married to Broadway star Elliot Gould, Barbra (she insists on that spelling of the name) deserves to click with fans here. It only needs the right exposure to set her on the way.

She is one of the merest handful of girl singers who really deserve the tag "unique."

Just listen to that "Barbra Streisand Album" and see if you don't agree.

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BILLY J. KRAMER IN AMERICA 'EVERYTHING IS JUST FAB.'

BILLY J. KRAMER, who returns from his first trip to America late Thursday evening this week, has hit the U.S. music scene with a wallop. Dee-jays and producers like him, his song-style — and rate him strongly as a potential movie star later on.

And Billy, in turn, has been knocked out by the American scene. He reported from the States: "Brian Epstein and I have just been lapping up the pace of things and the slick way the music business is organised. I wondered at first if anybody had even heard of me. But the folk were fab.

"Of course, 'Bad To Me' was released here some time ago. Then came this rush job, on Liberty, on 'I'll Keep You Satisfied.' It's knocked me silly hearing it get the plugs on the local radio stations.

Television

"Soon after we arrived, I went on for a telerecorded appearance on 'Clay Cole's Show.' It went out last Saturday and I was able to meet up with Boby Vee on the show. Everybody's been so friendly and helpful. But it's hectic. I won't be sorry to get back home . . ."

Billy J. Kramer — the Dakotas stayed behind in Liverpool—is the first of the "new wave" Merseybeat performers to visit the States. Liberty boss Al Bennett stressed on a recent visit to London: "The actual sound may need adapting for the American scene. But I think Billy J. Kramer has the personality and style to make it big."

Billy and Brian made several impromptu appearances on other radio and TV shows. It was a mixture of disc-plugging and ordinary good-will.

With news that the Beatles' film is now definitely ON, offers have stepped up for Billy J. to make his movie debut. Many story-

SPECIAL R M REPORT

lines have been submitted but so far Brian Epstein has turned them all down.

Said Billy: "It'd be silly to rush into something so important. I spend as much time as possible watching films so I reckon I know whether they're good or bad, I'd much rather hang on and be patient than take a chance in some of the rubbishy movies I've seen recently.

"And I've realised, too, that I've got to have some sort of drama lessons before I go into filming. 'Course that means finding time but I'm really serious about making the grade as an all-round performer and I'd MAKE time if it was going to help me reach that ambition.

"Actually there has been a whisper about a possible film early in the New Year. It's only a whisper, though, so I'm not gonna spoil it by talking too soon . . ."

Impressed

In New York, Billy J. was impressed with the way American dee-jays were "getting with" the British disc scene. They know the groups—and watch their progress carefully.

And the word has been further spread by American top popsters who come to Britain and work with our outfits.

In turn, the Americans were particularly impressed with the way Billy J. is so photogenic. "That guy just never makes a bad picture," said one photographer from a glossy magazine.

Which can't be bad for Bill when he finally DOES get a movie career under way.

The last from Michael

THE tunes from the late Michael Holliday's last recording session will be released on Columbia on November 29. They are Drums and Can I Forget You? Recording Supervisor Norrie Paramor and Michael both agreed on Drums as the A side.

Norrie is also working on plans for an album of Holliday hits to be released shortly.



BILLY J. KRAMER—First of "the new wave"

New 'Shadow' announced

PRESENTING the new Shadow—dark-haired, handsome, 21-year-old John Rostill, picked from dozens of hopeful applicants for one of the top glamour jobs in pop music.

He replaces Brian "Licorice" Locking on bass guitar. Brian has left to give more of his time to his work as a Jehovah's Witness.

For John Rostill it is a dream debut. He goes straight into the new Cliff-Shadows movie "Wonderful Life." Rehearsals for the musical side of the film were going on this week at Elstree Studios, with John taking part, and later he joins the company on location work in the Canary Islands.

Said John: "This really came out of the blue. I'd met Cliff and the boys at Blackpool during a season there in 1961. Then I heard about the vacancy coming up and met them at the London Palladium when they were toping the bill on the Sunday night television show.

"We had a short session together and then I heard the job was mine."

John immediately worked up an understanding with drummer Brian Bennett — bass and drums have to play together closely in the group. John, though unknown in the pop "big time" is recognised as a very good musician—and his looks and personality will help considerably.

By the sea

Prior to joining The Shadows, John was working with a group called the Interns—they had a resident season at Bournemouth during the summer.

Said John excitedly: "I've admired The Shadows for a long time. Now it's a fantastic thrill to know that I'll be joining up with them . . ."

Coming-and-going note on The Shadows: They started as The Drifters, backing Cliff Richard, five years ago. They changed their name to The Shadows to avoid confusion with the American group of the same name. Tony Meehan left and was replaced by Brian Bennett. Jet Harris followed on a solo career and was replaced by Licorice Locking. Hank B. Marvin and Bruce Welch remain founder members — and Bruce is definitely to stay with the group.

Singing Sister Sourire

AMERICA's 'fastest - rising' pop album is being rush-released in Britain this week-end by Phillips.

It's *The Singing Nun*: she's Sister Sourire (French for smile), a Dominican nun at Ficherfont, Belgium.

Her story:—
Some years ago a girl decided to enter a convent and, while waiting for the bus that was to take her away from the secular world, she saw a guitar in a shop window, and bought it. She practised in her spare time and used to entertain her fellow nuns with songs accompanied on the guitar. Phillips Records heard about her and eventually got permission from the Roman Catholic authorities to make an album of her sweet voice and guitar strumming. The LP contains twelve numbers, all by Sister Sourire.

One number from the album has become quite a big juke-box hit in the States. Titled *Dominique* it tells the story of the founder of her Order, Father Dominique. Backed with *Entre Les Etolles* (among the stars) it will be released here by Philips next week.



BABY FOR SHIRLEY

SHIRLEY BASSEY'S baby, born on November 7th, has the doubtful honour of being the most-travelled baby (or soon will be). For Shirley, married to Kenneth Hume will be taking little Samantha with her on her tour of Australia and New Zealand.

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IT'S A MEETING POINT FOR TWO VERY OPPOSITE POP GIANTS



ELVIS PRESLEY: Many of his early songs have evolved into beat standards—but strangely enough no other artist has recorded them since.

PAT BOONE SINGS ELVIS PRESLEY

THAT wholesome, fresh-faced, boy-next-door of the American pop scene, Pat Boone, sat with friends round his television set. Waiting for the Tommy Dorsey Show to start. And especially interested in a new young singer to make his debut.

A singer named Elvis Presley.

Pat recalls: "I'd heard some exciting predictions going on concerning this truck driving rock 'n' roller from Memphis.

"Well, the sideburns hit the screen, the hips dislocated, the voice erupted and a big new chapter of entertainment history had begun."

And Pat, already established, became A FAN. At that time, they were the two most opposite characters imaginable.

Pat explains further: "I have most of his records, seen most of his films. Even come to know him personally. You might even call me a fan — of course, you can call me anything 'cos it's a free country.

"I like the honest way he sings and I like many of his songs. Secretly, I've often

by

KEN

GRAHAM



PAT BOONE: His treatments of the Elvis classics show that there ARE other ways of singing them. Even if there's a touch of the mickey-taking . . .

wanted to sing some of them."

Which really is how the new London album, "Pat Boone Sings 'Guess Who?'" came about. With a Paul Smith-led backing featuring established jazz men like Barney Kessel, Don Fagerquist and Red Mitchell.

Of course, Pat HAS tackled the big-beat material in the past. 1956 opened with his "Ain't That A Shame" in our Top Twenty. It was followed by his "I'll Be Home", which showed that he really liked ballads best. But "Tutti-Frutti" was a lively belter for all that.

It was not until the middle of the year that Elvis exploded on the British scene.

Now to November, 1963. This is Pat Boone Month. His official fan-club are leaving no "plug" unturned to get their idol on radio. It's one huge push to get him back high in the charts. And this "Guess Who?" album forms part of it.

Pat is pictured on the sleeve in gold lame suit, low-slung guitar and a less-

serene - than - usual expression.

But performance-wise, this is unmistakably Mr. Boone. Soft-toned, clearly enunciated — he swings but rather delicately. He makes positively no effort to get with the original Presley stylings.

Minuet

He reserves the most remarkable treatment for "Hound Dog", one of EI's ravingest ravers. It is treated early on, as A MINUET! I repeat: A MINUET. Harpsichord behind a so-square delivery of the opening lines. Granted, it swings through the mid-passages... but the damage is done by then!

It's like "Do You Love Me" being sung by, say, John Steed in "The Avengers"!

But before anybody suggests there is anything approaching a "send up" in this collection, Pat stresses: "It's an appreciative and sincere tribute."

The thing that strikes me, though, is that Pat has

proved that some of the Presley wildies actually CAN be sung in a different way. Titles include "All Shook Up", "Don't Be Cruel", "Heartbreak Hotel", "Blue Suede Shoes."

A strange liaison to say the least. Pat, built on the freshly-innocent image. Elvis on the sneering, sexy, smouldering basis. Even when Pat worked, wearing white shoes and dark slim-cut suits, on beat numbers he never approached the sheer lack of inhibition of Elvis.

Question

It's interesting that two such different characters should be dominant on the scene over such a long time. We posed the question: "Can Pat ever be as big as Elvis?", bringing in the all-round scene of discs, films, etc.

And Pat's fan - following came right back at us, saying "It should have been 'Can Elvis ever be as big as Pat?'"

Which only goes to show something or other!

DUANE EDDY SHOW REVIEW

by NORMAN JOPLING

THE opening night of the Duane Eddy/Little Richard/Shirelles tour was a lot better than most people expected at the Regal Edmonston, 2nd performance on Saturday. Firstly rumours that Duane and Richard weren't appearing were widespread—in fact Duane didn't appear in the first house due to faulty amplification.

First of the big stars were the Shirelles. They bounced on, with "Everybody Loves A Lover" which they performed delightfully, and followed with two more of their record successes "Will You Love Me Tomorrow" and "Tonight's The Night."

The vocal work from the foursome—looking very very attractive in transparent black chiffon dresses—was as excellent as their superb discs, and for the first three numbers Shirley Owens sang

lead with the others dancing and hopping about, with a wonderful stage act. Then they sang "Twist And Shout," an amazingly good version with Doris singing lead and they finished with "When The Saints," in which everybody in the team joined in.

THE REBELS

Next was Duane Eddy (tickets incidentally spelt "Duane Eddie and The Shirrells"), and he introduced his group, the Rebels. He went through a number of his hits like "Deep In The Heart of Texas," "The Lonely One," "Peter Gunn," "40 Miles Of Bad Road," "Cannonball," "Shazam" and "Rebel Rouser," plus some lesser known

numbers. The group received tremendous applause, and Duane's playing better even than on his discs, while the sax work of Jim Horn was masterful, and punchy.

Then Little Richard came on, and with an act full of gimmickry gave a splendid performance, far better vocal-wise than most of his venues with his last tour. The sound at the Regal was very good, and Richard came over extremely well, while the Flintstones backed him to perfection. "Lucille" "Long Tall Sally," "Good Golly Miss Molly," "Whole Lotta Shakin' Goin' On," "Hound Dog," "Keep A Knockin'," "Rip It Up" and "She's Got It" brought to a close a fine fine show.

Just one thing though. Does anyone besides me think the Shirelles are the greatest group out?

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BRING IT TO JEROME COPS AND ROBBERS MUMBLIN' GUITAR ON YEA/YOU DON'T LOVE ME (YOU DON'T CARE)/DOWN HOME TRAIN: BO DIDDLEY IS LOOSE, HELP OUT CALL ME (BO'S BLUES) DON'T LET IT GO NURSERY RHYME DEAREST DARLING

12" L.P. NPL 28029

HEY BO DIDDLEY

HEY BO DIDDLEY BEFORE YOU ACCUSE ME: HUSH YOUR MOUTH I'M LOOKING FOR A WOMAN

7" L.P. NEP 44014

CHUCK AND BO Vol. II

CHUCK BERRY AND BO DIDDLEY

YOU CAN'T CATCH ME NO MONEY DOWN: SHE'S FINE, SHE'S MINE BO MEETS THE MONSTER

7" L.P. NEP 44012

Brian "Licorice" Locking has departed from the Shadows one of his closest friends says his personal farewell



BRIAN BENNETT and BRIAN 'LICORICE' LOCKING seen together in the days before Licorice decided to give up the big beat business for good.

MY FRIEND 'LICORICE'

by BRIAN BENNETT

MY old mate Licorice Locking had a job on his hands. He was taking a huge bass amplifier by Underground in London. The thing was five feet high and three feet square. He lugged it onto the escalator—and sat on top of it until he got to the end of the "free ride."

Then something went wrong. He lost his grip on it and it started tumbling down. Like a major avalanche, it must have seemed to the others on the moving staircase. They leapt for safety to one side and clung to those lamp brackets which jut out.

'Spoons'

Poor old Licorice. He couldn't do anything. He covered his eyes and those bushy eyebrows with his hands. Couldn't bear to look through those fingers, those fat fingers which we call "Spoons." At the bottom of the escalator was a pile of broken debris. And it was an amplifier

he'd borrowed from a bass-playing mate of his!

Life was like that for Licorice, who now has left The Shadows. And, because we've been together for six years in a period which spans most of today's pop music, I'd hate to see the old geezer go out of the business without telling people all about him.

We first met up in Largs, Scotland. I was with the Red Peppers in those days—a variety act. It was 1957. Licorice—hardly anybody calls him Brian—came over with Terry Dene and Terry Kennedy to see our pianist, Perry Ford. We had a meal together in the digs, but we were really just peering at each other across the table.

Later on, I went back to London. To the "2 I's." And Licorice, guitarist Tony Sheridan and I had a trio. Those were busy days. We'd turn up at the "2 I's" at 7.30 in the evening and play until 11.30. Then go round to Churchill's night-club for cabaret. And then on to Winston's for more cabaret. We'd never finish until 3 in the morning.

We backed Vince Eager. And, for a while, we were the Playboys, with Vince Taylor. We got on "Oh Boy," with another rhythm guitar—and backed stars like Brenda Lee and Conway Twitty.

Then Marty Wilde appeared. He asked Licorice, Tony Sheridan and I to join

him as the Wilde Cats. But Tony didn't make it. Big Jim Sullivan came in, along with Tony Belcher, a fine musician who is now studying Spanish Classics. We also backed Eddie Cochran. And then Gene Vincent.

Sharing

Around this time, 1960, we shared a flat in Kensington. Well, one room! We had a primus stove and a record player. Licorice practised bass. I had a practise pad in the pad.

Then Marty went into "Bye Bye Birdie." The Shadows had "Apache" high in the charts. We thought we ought to be recorded so we became the Krew Kats. Same line-up—and our "Trambone" went to around the thirty mark in the charts.

But soon Licorice and I had had enough of the rock

'n' Roll. I'd been offered a job in the pit at Great Yarmouth for the season—and they needed a bassist (string bass) so I rowed in Licorice. Tommy Steele and Frankie Howard starred.

Later, Tommy asked Licorice and I to become his "personal" musicians. We'd fly to Sunday concerts with Tommy and we gained a lot more experience under M.D.'s like Danny Walters.

Then I got a call from Bruce Welch about joining The Shadows.

Licorice and I were due to go to Coventry Theatre for more pit work but I begged off. Licorice went on, though, and we later met up again at Liverpool where Tommy Steele was in pantomime. And afterwards Licorice joined up with Adam Faith's Roulettes.

Soon, of course, Jet Harris left The Shadows. And I felt it my duty to get hold of Licorice as quickly as possible and suggest he joined us in The Shadows. He's got a fabulous personality. He used to do comedy routines with the Krew Kats and often he'd have me incapable of making the next announcement.

Now, of course, he's virtually finished with the business.

All of us will miss him a great deal. But for me it's going to be a great wrench. Licorice and I have been really a team through those six years of pop music. This is only right—a bassist and drummer should learn to work closely together.

As I was saying, he'll be very sorely missed.

FILMED BY RINGO! writes PETER JAY

HELLO again!

Well, it's still all happening on tour with the Beatles. And you'll be glad, we hope, to hear that Peter Jay and the Jaywalkers have made a film debut. On Beatle Ringo Starr's cine-camera. The drummer-star acted as director, producer and camera-man.

Seems he likes the way we operate on stage, so he's hung around in the wings and filmed us through our acts. And in the meantime, Beatle George Harrison has been filming the fantastic crowd scenes that have happened everywhere the package has visited.

It's fun

A couple of fans presented me with a miniature drum kit the other day. Now Ringo and I spend a lot of time backstage hammering away at it. It's fun—but I don't think the kit will last until the end of the tour!

At Slough Adelphi, the Beatles gave their quietest and least-applauded performance. No kidding! What happened was this. Ringo and I started off a jam session on stage long before the crowds were due in. Then George Harrison joined in. Then a couple of Jaywalkers, including Lloyd Baker. In no time, we had a real sound going.

But the theatre was NOT



PETER JAY

empty as we thought. Upstairs in the circle were about 30 policeman waiting to cope with the crowds expected later. And it was noticeable that they did not scream at the Beatles, nor did they applaud!

Our trip to Ireland was planned like a military operation. Not even the members of the package knew the departure time. The Beatles were allowed through on to the tarmac—no Customs, no nothing. That stopped the mobbing.

Fantastic

In Ireland, somebody (I'm not saying who) left Rick Brook, of the Brook Brothers in a state. They opened his suitcase and sent all his personal gear along

the conveyor belt in Customs—toothbrush, pyjamas, comb, underwear—the lot. All bit by bit.

Dublin was fantastic. The fans there really do go mad. Girls who fainted in the crowds outside the theatre were carried into their seats by attendants. Outside there was the biggest riot yet. It's a fact that cars were overturned and the police had to make several arrests. Inside it was incredible for noise and appreciation.

Back home

Belfast was the same. Like a Wembley football crowd. All streaming towards the theatre. Quite honestly, we all have to live on fish 'n' chips sent in because ANYBODY in the show has trouble with mobbings if they stray into a restaurant. Better not to bother meeting trouble half-way.

From Ireland we got back to dear old London. To East Ham. It was nice to be back in Cockney-land but the crowds outside the theatre were just as big.

I've SEEN a lot of the Beatles on this trip so far. But I wanted to HEAR them just once, without all the screaming. That's how it came about that I forked out for a ticket to the Royal Variety Show in London.

'Course they whipped up a storm there as well. Had all the patrons joining in with the hand-clapping bits. It really is fantastic.

But it's fun too. See you all next week as the tour goes thundering on.



THE SHADOWS—the last-but-one combination which produced such mammoth hits as "Dance On," "Atlantis," and "Guitar Tango."

JUST RELEASED

SAM COOKE
Little red rooster
RCA 1367

NEIL SEDAKA
Bad girl
RCA 1368

DUANE EDDY
Guitar'd and feathered
RCA 1369



THE BACHELORS
Long time ago F 1172

MAX BYGRAVES
Jinglin' bells F 1173

RCA VICTOR

DECCA

IT ONLY HAPPENS IN
THE MOVIES
Gerry Reno F 1174

DODGE CITY
The Ramblers F 1175

MONEY
Bern Elliott & The Fenmen F 1170

MISERY
The Dynamics LONDON
HLX 9809

SINCE I
Lenny

JO
TIL
Funny ho

PAT
I like wh



Cliff in rehearsal

CLIFF RICHARD is back at work in the film studios once more. With two box-office hits tucked firmly under his belt he is out to make the hat-trick. Cliff and the rest of the cast are currently rehearsing dance routines at Elstree Studios prior to setting off for the sunshine of the Canary Islands.

A strong song line-up is scheduled for the film with contributions from the Shadows and Ronnie Cass and Peter Myers.

Pictured with Cliff are co-star Susan Hampshire and another of the glamour girls in the film, Alizia Gur. Record Mirror picture by Dezo Hoffman.

FELL FOR YOU
Welch HLA 9810

**JOHNNY
LOTSON**
Time slips away
HLA 9811

PAT BOONE
What you do HLD 9812



ANN MARGRET—hit the scene with her "I Just Don't Understand" now has moved into films too.

ANN MARGRET SPEAKS

About Elvis Presley:

"Elvis and I have been dating steadily since we made 'Viva Las Vegas.' It's too early to speak of romance yet! But he's a great guy to be with."

About Pat Boone:

"Pat is publicised as the clean-cut boy . . . but he can be pretty wild too at times."

About recording:

"I want to cover the entire musical field within my capabilities. I enjoy singing everything from rock'n'roll to standards with no particular preference."

ALL THE LATEST RECORDS REVIEWED ★ NINE TOP 20 TIPS

BEATLES SONG FOR FOURMOST

TOP 20 TIP

THE FOURMOST

I'm in Love; Respectable (Parlophone R 5078).

THE "Hello Little Girl" hit-makers get a Beatles' number for this new stab. It's not wildly different to their debut but it should whistle, non-stop, into the charts. Good vocal work with a brash sort of backing that imprints itself easily. Good chordal variations which keep the interest alive. Yes, should be a real biggie. Flip is less inhibited and an Isley Brothers' number on which the four boys whip up a veritable storm, almost devastating in parts.

★★★★



THE FOURMOST; After their big success with "Hello Little Girl," the team have a probable bigger hit on their hands with "I'm In Love," another Lennon-McCartney composition.

SANDRA GOULD

Hello Melvin (This is Mama); My son the surfer. PHILIPS BF 1290.

HERE'S an answer to the "Hello Muddah!" etc. disc which has done so well. Sandra sings with a marvelous little Brooklyn accent—and tells the son not to come home because they've taken in a lodger. All to the same tune as the original. Very funny in parts and wonderfully relaxed in presentation. May not make the charts: but it will make a lot of sales. Flip is a similar "in-person" performance and has a full quota of giggles.

★★★★

JACKIE AND THE RAINDROPS

Down our street; My heart is your heart. PHILIPS BF 1283.

BIG beat sound for the group who originally included such stalwarts as Johnny Worth and Vince Hill. This is an up-tempo beater with a lot of power and girlie lead voice—Jackie is the wife of Raindrop Len Beadle. It swings for sure and the only problem is whether it can force through the maze of similar beat material. Flip is based on an old nursery song and later goes into an up-tempo raver. Another good vocal harmonic display.

★★★★

MURIEL SMITH

I wonder as I wander; Sweet little Jesus boy. PHILIPS BF 1291.

DON'T look for this one in the charts. But do give a hearken if you like smooth soprano singing with a lot of quietly-presented "soul"

SUSAN SINGER

I Know (You Don't Love Me No More); That Old Feeling (Orlone CB 1882).

BARBARA George had a hit on this in America. Here, Susan gets a jazzed-up backing (by Johnny Keating) and she sells like a real good 'un. Her voice has great depths to it and she

BERN ELLIOTT AND THE FENMEN

Money; Nobody But Me (Decca F 11770)

NEW group to the scene on a song oft-featured by the Beatles. But it's not really fair to compare the versions. Bern sings out lustily and the answering bits come through loud and clear. It's commercial in approach and deserves not to be overlooked. Exciting in a screaming sort of way. Flip also conjures up plenty of interest and excitement. A group to watch.

LENNY WELCH

Since I Fell For You; Are You Sincere (London HLA 9810)

DOING well in the States this offering from a new singer is a smooth sort of performance on a slightly whining type of song. Slightly reminiscent of "Blue Moon," though by no means a copy. String-laden backing and a vocal style which is certainly emotional. Trouble is there's quite a lot of this type of thing on the market. Flip is similarly mournful, but with some good piano.

STEVE RACE

The swinging bells; Jacaranda. PARLOPHONE R 5076.

SINCE "Pied Piper," Steve Race can't be discounted for chart honours. This new one, with its genuine bell-like quality, could be a biggie. It has the same

One of John's best yet

TOP 20 TIP

Beautiful Dreamer; I Guess You Are Always On My Mind (HMV Pop 1230)

SURELY John's best in a long time. An up-beated version of the oldie and taken in a rather rasping way by the singer. Backing fair pulsates behind him and he sings out with more enthusiasm than of late. Mid-section goes like the proverbial bomb. Could be the re-start of something very big for the actor-singer. Touches of harmonica and hand-clapping. Excitingly different Leyton. "I Guess..." is a straightforward mid-tempo ballad with dual-



tracking. Not so good by far.

★★★★

catchy sort of theme and the same well-arranged approach. There's a lot of brass ringing in the bells and there's fair excitement, too. Flip has a lah-lahing choir going on. Rather catchy, again.

LITTLE STEVIE WONDER

Workout Stevie, Workout; Monkey Talk (State-side SS 238).

THE rather remarkable little blind U.S. performer... but if "Finger-

tips" didn't make it here, how can this one be tipped. It's a roar-up, with plenty harmonica early on, and it's taken at a fast tempo with a load of riotous vocal-yelling all the way. Rather short on "feel" and on an acceptable beat—the whole thing is just too fast. Talkie start for "Monkey Talk" and bongoes setting up the rhythm. Trouble is the talking goes on too long. Big-band backing. And harmonica. Reasonably exciting.

★★★★

BLUESY SAM—NOT

TOP 20 TIP

IMPACT HIT

SAM COOKE

Little Red Rooster; Shake, Rattle and Roll. (RCA Victor 1367)

ORGAN-INTROED offering, with Sam in bluesy mood. Interesting performance all round, with Sam's words well worth a close listen. Not as immediately chart-worthy as some of his... but we're tipping it for the Twenty anyway. Rather a talk-along sort of production. Very well done. Flip has a shuffle-rhythm... but it's miles away from the way Bill Haley did it. Should



SAM COOKE

corner a lot of the attention, this side.

★★★★

about it. Probably it's tilted at the Christmas market, though there's a minority market for it at any time. Choral work behind gives it almost a cathedral quality. Flip is similarly hymnal and equally well performed.

★★★★

belts away with an infectious gaiety. "Square" cornet passages throughout. Rather a good all-round job. The oldie of the backing isn't really Susan's cuppa. The theme seems too "old" for her youthful attack.

★★★★

DAVE CLARK 5—AN ORIGINAL



DAVE CLARK FIVE; Dave helped pen "Glad All Over," not the Carl Perkins number which should do well, seeing as Dave has at last established himself with his "Do You Love Me."

TOP 20 TIP

DAVE CLARK FIVE

Glad All Over; I Know You (Columbia DB 7154).

DAVE makes his own records, so he gets what he wants—and what the public wants, we guess. Two of the boys, including Dave, wrote the top side and it's a raver all the way. Lots of that ponderous big beat included and the voices blend well with the hearty backing. Up-tempo and a shouter in the "Do You Love Me" idiom. Should be his biggest to date. "I Know You" is also furious material though somewhat similar in treatment and conception.

★★★★



BOBBY BARE

500 miles away from home

RCA 1366 45 rpm



JIM REEVES

Guilty

RCA 1364 45 rpm

RCA VICTOR

RCA Victor Records product of The Decca Record Company Ltd
Decca House, Albert Embankment, London SE1

Record Mirror

POP DISC JURY

BACHELORS NEW DISC

A TOUCH OF CLASS



THE BACHELORS; British folk group who have achieved astounding success, in a field remarkably un-British again produce an excellent folksy bit in "Long Time Ago."

VINCENT EDWARDS

Does Goodnight Mean Goodbye; This Train (Brunswick 05898)

SO - slow opening for the "Ben Casey" gentleman. He sings with considerable emotive quality on the song from "The Victors" movie. Rather draggy in parts, but there's no doubting the improvement in the quality of his vocal prowess. The older buyers will probably go for it. Good choir, mid-way. Lively choral opening for the flip. Then Vince gets to grips with lyrics carried through at a lively pace.

★★★

ROBERT FLORENCE

Paula's theme; Theme from Cleopatra. LIBERTY 55582.

TOP side from "Portrait Of A Murder." Choral "ooh-ing," then delicate touches of piano. Rather a pleasant theme and a treatment that is relaxing. Full string section, and well-rounded noises all through... with piano in expressive mood. Flip is already well-known but here gets the quiet treatment. Good late-night listening.

★★★

TOP 20 TIP

THE HOLLIES

Stay; Now's The Time. (Parlophone R 5077)

THIS should do every bit as well as "Searchin'". An explosive sort of group who manage to get an individual sound to their material. Lots of falsetto in the more exciting regions and some solid drumming forcing the pace along. An up-tempo number of unusual power. Yes, a hit. Flip is an "original" for the boys. They sing well and produce a dynamic sort of presentation. Could also be a hit.

★★★★

JOHNNY DANKWORTH

The Avengers; Off the cuff. FONTANA TF 422.

THIS is one theme that should do big business—there are millions of Steed and Gale addicts. Johnny presents it with a huge, swirling big band arrangement that really captures the excitement. Trumpet solo, neat drum work, finely musical. Watch it take off. Flip is another useful composition with an air of controlled fire about it.

★★★★

BUDDY GRECO

This Could Be The Start of Something; You Make Me Feel So Young (Columbia DB 7160)

ONE of the many great tracks on Buddy's "Back In Town" album. He swings like crazy, with an unerring sense of rhythm and style. Almost untouchable in his own field, he deserves to do great things with this single—but can he counter the



KENNY LYNCH

TOP 20 TIP

THE BACHELORS

Long Time Ago; The Angel And The Stranger. (Decca F 11772)

THESE boys are always liable to be chart entrants. This original number gives them a chance to harmonise, vocally and instrumentally, in a Christmas num-

ber which should make it's way into the sellers. Lyrically sound and melodically entertaining, it could boost further the boys' reputation for classy discs. "The Angel And The Stranger" has some first-rate singing and accompaniment. All very tasteful.

★★★

beat group set-up? He's one of the most inventive in the business—and give the words a close listen. "You Make Me Feel..." makes us feel pretty good. Again, it's stylistic attack and careful pointing of lyrics. It swings, swings, swings.

★★★★

JOHNNY TILLOTSON

Funny How Time Slips By; A Very Good Year For Girls (London HLA 9811)

AN old Tillotson release, but doing well in the States. Prior to that it was a hit for Jimmy Elledge. Country-styled, with a lot of "soul" in the selling of the lyrics. Nice tempo, nice performance... but we think it'll maybe get lost in the rush of pre-Christmas releases. He sounds a trifle like Johnny Ray of old. Flip is an established number—and Johnny does little new for it.

★★★

JOHNNY TILLOTSON

Talk Back Trembling Lips; Another You (MGM 124)

TWO Tillotsons in one week. This is on his current label and it's a Country number which suits Johnny's distinctive style well. Not necessarily a big hit, but surely one which will garner a lot of dee-jay

plays. Straightforwardly effective. Flip is slower and not really a commercial proposition, even though Johnny co-penned it.

★★★

TOP 20 TIP

DUANE EDDY

Guitar'd and Feathered; My Baby Plays The Same Old Song On His Guitar All Night Long; (RCA Victor 1369)



HALE and hearty guitar sounds from the off. Deep bass sounds with a spirit of adventure about the approach. One of Duane's strongest in a long while and the instrumental backing does not lose touch anywhere along. Sax, piano, double-bass, all combining just fine. Tour plans for the "twang" man will ensure a place in the charts.

★★★★

STEVE LESTER

No Other Love; Beyond The Stars (Parlophone R 5079)

STEVE on the oldie and he takes it with gimmick and, in a sense, originality. He sings well enough and enunciates well enough, but it really doesn't have that spark necessary to build big sales. Arrangement is competent rather than outstanding. "Beyond The Stars" is another useful ballad and again Steve sings well. But he suffers by being slightly dated in approach.

★★★

GERRY RENO

It Only Happens In The Movies; One Lonely Guy (Decca F 11774)

STORY-line piece by Gerry in which he points out the good things in life only happen on the movie screen. Up-tempo, dual-tracked, with a sparkling sort of backing pushing things along. The idea is good and the production sound. But it may be difficult to get away. Flip has a resounding delivery and it pounds away like a sort of early Frankie Laine performance. Quite effective.

★★★

MAX BYGRAVES

Jinglin' Bells; Summer Green and Winter White (Decca F 11773)

MAX on the sort of song which suits him best. Good-humoured charm and a Christmas-story sort of lyric-line which will be much requested on radio shows between now and Christmas. Perky arrangement, with smooth chorus lines. All very light, airy and well-performed. Flip is much slower and certainly less commercial.

★★★★

PAT BOONE

I Like What You Do; I Feel Like Crying (London HLD 9812)

BIG ballad performance, heralded by smiling and swirling strings. Tempo perks up a bit and there's jangle-box noise behind the smooth Pat. November is Pat Boone Month, his fans aver, but we rather doubt if this will be a smash biggie. Should sell reasonably well, of course. "I Feel Like Crying" is suitably sad with spasms of dual-tracking for Pat.

★★★★

WINNER FOR KENNY

TOP 20 TIP

KENNY LYNCH

For you; With Somebody (HMV Pop 1229).

THIS is Kenny at his best. He goes like mad on a mid-tempo ballad with choral effects at rear of him and he sings in a highly commercial manner. This singer fought for recognition and now deserves to be

a regular in the charts. This song has the catchiness necessary to make it big. Funny semi-dated backing all through. Flip is a faster performance, with a whole load of excitement going for Ken. This is a top-class sort of flip... and should enhance the popularity of "For You."

★★★★

FIERY TRINI LOPEZ

TOP 20 TIP

TRINI LOPEZ

Kansas City; Lonesome Traveller. (Pye R 20236)

COMPETITION on this from Peter Jay, for a start, but Trini's status is strong enough to carry him through to another chart success. Driving along well all the way, with the usual percussive and guitar sounds behind him. He's fiery in his approach, this likeable Trini—and his phrasing is experimental to say the least. Yodel bits, too. Fast guitar intro for "Traveller"



TRINI LOPEZ

and Trini hammers away at the lyrics. Lots of determination.

★★★★

THE ROCK FELLERS

Ching-A-Ling Baby; Hey Little Donkey (Pye International 25225)

A lively but undistinguished performance from the American group. It's interesting up to a point, but the

complexity of the arrangement with the "tiny tot" voices tends to pall after a while. We suppose it's average at least. "Hey Little Donkey" has the same sort of rhythmic content, but we weren't knocked out.

★★

DEEP PURPLE

Nino Tempo & April Stevens HLK 9782 45 rpm

DEL SHANNON

Sue's gotta be mine

HLU 9800 45 rpm



TALK TO ME

Sunny & The Sunglows HL 9792 45 rpm

SUGAR SHACK

Jimmy Gilmer & The Fireballs HLD 9789 45 rpm



The Drifters

I'll take you home

HLK 9785 45 rpm



London Records division of The Decca Record Company Ltd Decca House Albert Embankment London SE1

LP REVIEWS by JIMMY WATSON

The Sensational Searchers must hit top once again!



THE SEARCHERS. Their new L.P. is again composed of older hit material—and again a good disc.

THE SEARCHERS

Sugar and Spice; Don't You Know; Some Other Guy; One Of These Days; Listen To Me; Unhappy Girls; Ain't That Just Like Me; Oh My Lover; Saints and Searchers; Cherry Stones; All My Sorrows; Hungry For Love. PYE NPL 18089.

ALBUM number two from that big-selling Liverpool team is again destined for success. It is packed full of exciting material served up in brilliant Searchers' style. The group is one of the strongest to emerge from Liverpool and they look like consolidating their position even more. You'll love this one.

★★★★★

BUDDY GRECO

I wish you love; What kind of fool am I; Nancy; My funny valentine; Then I'll be tired of you; Gigi; The easy way; I left my heart in San Francisco; Moonlight in Vermont; Bewitched; Passing pastels; Angel eyes. COLUMBIA 33SX 1544.

A SWITCH of mood for Buddy here as he caresses some beautiful and tender ballads. Strings are in full support and he again proves his right to be up there among the greats of the vocal world. The album nicely coincides with his Royal Variety Show appearance and will sell all the better for this.

I like Buddy. I like this record. I hope you will share my taste.

★★★★★

VIC DAMONE

You and the night and the music; When your lover has gone; What kind of fool am I; At long last love; Fascinating rhythm; They can't take that away from me; The most beautiful girl in the world;

Adios; I left my heart in San Francisco; A lot of livin' to do; You're nobody 'til somebody loves you; On



BOBBY DARIN

BOBBY DARIN

Walk Right In; Reverend Mr. Black; Not For Me; I Will Follow Her; The End Of The World; Our Day Will Come; On Broadway; From a Jack To a King; Rhythm Of The Rain; Ruby Baby; Can't Get Used To Losing You; 18 Yellow Roses. CAPITOL T.1942.

A POTENTIALLY strong seller for Bobby Darin here in that he has taken a bunch of the best sellers of recent times and given them his own distinctive treatment. He's a powerful artist and never far away from the charts. Could be one of his biggest albums for a while.

I recommend you to lend an ear as he sings his way through this particular programme.

★★★★★

the street where you live. CAPITOL T. 1944.

VIC DAMONE is one of the most polished singers on record today. His every album offers musical delight in large quantities. All he really needs is that little extra something which helps one reach the status of Frank Sinatra, Sammy Davis, Mel Torme and the other greats. You will find his efforts here of his usual high

standard.

The programme was recorded live at the famed New York niterie Basin Street East.

★★★

HITSVILLE VOL. 2

She loves you; Bad to me; If I had a hammer; I'll never get over you; Then he kissed me; I'm telling you now; It's all in the game; In summer; Wonderful! Wonderful!; Judy's turn to cry; Forget him; Do you love me; Wipe out; Theme from the Legion's Last Patrol. PYE GOLDEN GUINEA GGL 0233.

THE second Hitsville set makes a good follow up.

The first volume hit the charts in a big way and continues to sell in vast quantities. The basic idea is to take hit discs and cover in as near a fashion to the original as possible. I can't predict anything but success for this one.

★★★★★

CHUBBY CHECKER

Twistin' around the world; La Paloma twist; Hava nagila; Twist mit mir; Never on Sunday; Twist Marie; Let's twist again; Twistin' Matilda; O sole mio; Tea for two; Alouette; Misirlou. PYE GOLDEN GUINEA GGL 0236.

HERE comes ace Twister Chubby singing in seven different languages. It's a

collection of his hits but I feel that with the Twist being in the Dodo category and the availability of most of these titles in English, this one won't make the charts.

However Chubby is a popular lad and I would like to be prqvod wrong this time.

★★★

SARAH VAUGHAN

Snowbound; I hadn't anyone 'til you; What's good about goodbye; Stella by starlight; Look to your heart; Oh you crazy moon; Blah, blah, blah; I remember you; I fall in love too easily; Glad to be unhappy; Spring can really hang you up the most. COLUMBIA 33SX 1542.

THE delightful, delectable Miss Sarah Vaughan, in her latest album, brings a direct contrast to her previous release. It's cosy ballads all the way and Sarah at her smoothly satisfying peak of vocal perfection. I liked the programme choice immensely as will all Sarah devotees.

If you enjoy good songs, well sung, you won't go far wrong with this set.

★★★★★

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — "Drip Drop," Dion Dimuci; "Any Other Way," Chuck Jackson; "Forget Him," Bobby Rydell; "Midnight Mary," Joey Powers; "Hey Lover," Debbie Lovale; "As Long As I Know He's Mine," Marvellettes; "Dawn," David Rockingham Trio; "Tra La La La Suzy," Dean and Jean; "I Have A Boyfriend," The Chiffons.

Recent U.S. releases include — "Come Dance With Me," Jay and The Americans; "The Impossible Happened," Little Peggy March; "Kansas City," Trini Lopez; "Stop Foolin'," Brook Benton and Damita Jo; "Where There's A Will," Lonnie Mack; "Let's Start The Party Again," Little Eva; "Pistol Packin' Mama," The High Keys; "Turn Around," Dick and Dede; "My Name Is Jimmy Brown," The Shackelfords; "What Kind Of Fool," The Tams; "I Can't Stop Singing," Bobby Bland; "Too Hurt To Cry, Too Much In Love To Say Goodbye," The Darnells; "Heartless Heart," Floyd Cramer; "Fine Fine Girl," Falcons; "Don't Go," Trini Lopez (King Label); "Today's Teardrops," Rick Nelson (Imperial); "Row Your Boat," The Chanters; "Do Wah Diddy," Exciters.



5 YEARS AGO

for week ending November 16

- 1 BIRD DOG (1) Everly Brothers
- 2 IT'S ALL IN THE GAME (6) Tommy Edwards
- 3 STUPID CUPID/ CAROLINA MOON (2) Connie Francis
- 4 MOVE IT (3) Cliff Richard
- 5 COME PRIMA/ VOLARE (4) Marino Marini
- 6 HOOTS MON (9) Lord Rockingham's XI
- 7 A CERTAIN SMILE (7) Johnny Mathis
- 8 KING CREOLE (5) Elvis Presley
- 9 BORN TOO LATE (8) Poni-Tails
- 10 MORE THAN EVER (10) Malcolm Vaughan
- 11 MY TRUE LOVE (13) Jack Scott
- 12 TEA FOR TWO CHA CHA (15) Tommy Dorsey Orchestra
- 13 WESTERN MOVIES (12) The Olympics
- 14 POOR LITTLE FOOL (14) Ricky Nelson
- 15 VOLARE (11) Dean Martin
- 16 SOMEDAY (18) Jodi Sands
- 17 WHEN (16) Kalin Twins
- 18 LOVE MAKES THE WORLD GO ROUND —) Perry Como
- 19 MOON TALK (20) Perry Como
- 20 MAD PASSIONATE LOVE (17) Bernard Bresslaw



ALLAN SHERMAN
WON'T YOU COME HOME DISRAELI?
WB 115 45 rpm



THE EVERLY BROTHERS
THE GIRL SANG THE BLUES
WB 109 45 rpm



PETER, PAUL & MARY
BLOWIN' IN THE WIND
WB 104 45 rpm



EP's by KEN GRAHAM

BILLY J.'s HITS

BILLY J. KRAMER

Bad to me; I call your name; Do you want to know a secret; I'll be on my way. PARLOPHONE GEP 8885.

BILLY J. KRAMER'S first chart successes are revived in this attractive package which has already hit the charts. In close and first class support are his swinging group the Dakotas. The set should rise even higher in the charts even though the forthcoming LP release may slow things down a little while the fans work out their budgets.

★★★★★

THE CRYSTALS

He's a rebel; He's sure the boy I love; I love you

Eddie; Da doo ron ron. LONDON RE-U 1381.

ONE of the freshest sounds on record today is that perfected by the Crystals. Their recent major hit "Da doo ron ron" has become an R & B standard being featured on practically every beat LP currently available. That hit, and three more, are to be found within this EP sleeve. Watch the sales zoom!

★★★★★

THE BEATLES

I saw her standing there; Misery; Anna (go to him); Chains. PARLOPHONE GEP 8883.

WHAT can you possibly say about any Beatles recording these days? It's an automatic hit before it is

even released. This particular quartet of songs comes from their first LP, an album which topped the best sellers soon after release and has remained in that position. Watch this climb the EP list rapidly.

★★★★★

BOBBY VEE MEETS THE CRICKETS

Someday; Bo Diddley; I gotta know; Peggy Sue. LIBERTY LEP 2116.

BOBBY VEE and the Crickets have a very fair share of hits both individually and collectively. This latest four-tracker looks like drawing the fans to the shops once more. The material is lively and slickly paced. The mood suits the demands of today. You'll enjoy it.

★★★★★

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 DEEP PURPLE*
1 (7) April Stevens & Nino Tempo | 27 CRY TO ME*
28 (5) Betty Harris |
| 2 WASHINGTON SQUARE*
3 (7) Village Stompers | 28 WALKIN' PROUD*
34 (2) Steve Lawrence |
| 3 SUGAR SHACK*
2 (8) Jimmy Gilmer and the Fireballs | 29 WILD!*
30 (4) Dee Dee Sharp |
| 4 I'M LEAVING IT UP TO YOU*
4 (5) Dale & Grace | 30 LIVING A LIE
39 (2) Al Martino |
| 5 IT'S ALL RIGHT*
5 (6) The Impressions | 31 I WONDER WHAT SHE'S DOING TONIGHT*
41 (2) Barry and the Tamberlanes |
| 6 SHE'S A FOOL*
11 (7) Lesley Gore | 32 SINCE I FELL FOR YOU*
42 (2) Lenny Welch |
| 7 MARIA ELENA*
9 (6) Los Indios Tabajaros | 33 WITCHCRAFT*
36 (3) Elvis Presley |



One Caravelle . . .

- | | |
|--|---|
| 8 BOSSA NOVA BABY*
10 (5) Elvis Presley | 35 CAN I GET A WITNESS
40 (2) Marvin Gaye |
| 9 EVERYBODY*
18 (4) Tommy Roe | 36 BE TRUE TO YOUR SCHOOL
46 (2) Beach Boys |
| 10 I CAN'T STAY MAD AT YOU*
8 (9) Skeeter Davis | 37 LODDY LO
47 (2) Chubby Checker |
| 11 BUSTED*
7 (11) Ray Charles | 38 YOU LOST THE SWEETEST BOY
22 (6) Mary Wells |
| 12 MEAN WOMAN BLUES*
12 (9) Roy Orbison | |
| 13 FOOLS RUSH IN*
14 (9) Rick Nelson | |
| 14 WALKING THE DOG*
16 (4) Rufus Thomas | |
| 15 BE MY BABY*
6 (11) The Ronettes | |
| 16 TALK TO ME*
13 (9) Sunny & The Sunglows | |
| 17 (DOWN AT) PAPA JOE'S*
19 (5) The Dixiebelles | |
| 18 500 MILES AWAY FROM HOME*
21 (5) Bobby Bare | |
| 19 DOMINIQUE
— (1) The Singing Nun | |
| 20 LITTLE RED ROOSTER
24 (3) Sam Cooke* | |
| 21 MISTY*
23 (5) Lloyd Price | |
| 22 THAT SUNDAY, THAT SUMMER*
15 (9) Nat Cole | |
| 23 YOUR OTHER LOVE*
25 (4) Connie Francis | |
| 24 HEY LITTLE GIRL
26 (3) Major Lance | |
| 25 I ADORE HIM
29 (3) The Angels | |
| 26 24 HOURS FROM TULSA*
33 (2) Gene Pitney | |



. . . and another.

Figures denote position this week, position last week and number of weeks in chart. Asterisk denotes that record is available in Britain.

Record Mirror

GERRY holds off, but only just, the Searchers look like making the top for the second time with their "Sugar and Spice" Others like Cliff, Kathy Kirby, Billy J. and Freddie quickly jump up, whilst Mark Wynter has a surprise biggie on his hands with his version of the Dream Weavers "It's Almost Tomorrow".

BRITAIN'S TOP LP's

- | | |
|--|--|
| 1 PLEASE, PLEASE ME
(1) The Beatles (Parlophone) | 11 SINATRA'S SINATRA
(10) Frank Sinatra (Reprise) |
| 2 HOW DO YOU DO IT
(3) Gerry and the Pacemakers (Columbia) | 12 STEPTOE & SON
(7) Wilfred Brambell & Harry H. Corbett |
| 3 MEET THE SEARCHERS
(2) The Searchers (Pye) | 13 SUGAR & SPICE
(-) The Searchers (Pye) |
| 4 BORN FREE
(5) Frank Ifield (Columbia) | 14 WHEN IN SPAIN
(11) Cliff Richard & The Shadows (Columbia) |
| 5 KENNY BALL'S GOLDEN HITS
(6) Kenny Ball (Pye) | 15 LITTLE TOWN FLIRT
(19) Del Shannon (London) |
| 6 CHUCK BERRY ON STAGE
(8) Chuck Berry (Pye) | 16 GEORGE MITCHELL'S MINSTRELS
(-) George Mitchell & The Black & White Minstrels (Columbia) |
| 7 THE SHADOWS GREATEST HITS
(4) The Shadows (Columbia) | 17 CHUCK BERRY
(15) Chuck Berry (Pye) |
| 8 FREDDIE AND THE DREAMERS
(12) Freddie & The Dreamers (Columbia) | 18 BO DIDDLEY
(13) Bo Diddley (Pye) |
| 9 TRINI LOPEZ AT P.J.'s
(14) Trini Lopez (Reprise) | 19 LISTEN
(-) Billy J. Kramer & The Dakotas (Parlophone) |
| 10 WEST SIDE STORY
(9) Sound Track (CBS) | 20 FOOL BRITANNIA
(17) Original Cast (Ember) |

BRITAIN'S TOP EP's

- | | |
|--|---|
| 1 THE BEATLES HITS
(1) The Beatles (Parlophone) | 12 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
(8) Freddie & The Dreamers (Columbia) |
| 2 TWIST AND SHOUT
(2) The Beatles (Parlophone) | 13 JUST ONE MORE CHANCE
(11) Frank Ifield (Columbia) |
| 3 THE BEATLES NO. 1
(10) The Beatles (Parlophone) | 14 FOOT TAPPING
(7) The Shadows (Columbia) |
| 4 AIN'T GONNA KISS YA
(3) The Searchers (Pye) | 15 LOVE SONG
(-) Cliff Richard (Columbia) |
| 5 LOS SHADOWS
(4) The Shadows (Columbia) | 16 C'MON EVERYBODY
(13) Eddie Cochran (Liberty) |
| 6 HOW DO YOU DO IT?
(5) Gerry and The Pacemakers (Columbia) | 17 FACTS OF LIFE FROM 'STEPTOE & SON'
(20) Wilfred Brambell & Harry H. Corbett (Pye) |
| 7 CHUCK & BO
(6) Chuck Berry & Bo Diddley (Pye) | 18 LUCKY LIPS
(-) Cliff Richard (Columbia) |
| 8 BILLY J. KRAMER'S HITS
Billy J. Kramer & The Dakotas (Parlophone) | 19 IFFIELD'S HITS
(15) Frank Ifield (Columbia) |
| 9 CHUCK BERRY
(14) Chuck Berry (Pye) | 20 JET & TONY
(16) Jet Harris & Tony Meehan (Decca) |
| 10 IN DREAMS
(9) Roy Orbison (London) | |
| 11 VIVA IFFIELD
(19) Frank Ifield (Columbia) | |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 YOU'LL NEVER WALK ALONE
1 (6) Gerry and the Pacemakers (Columbia) | 25 MEMPHIS TENNESSEE
19 (9) Dave Berry (Decca) |
| 2 SUGAR AND SPICE
4 (4) The Searchers (Pye) | 26 SEARCHIN'
27 (9) The Hollies (Parlophone) |
| 3 SHE LOVES YOU
2 (12) The Beatles (Parlophone) | 27 SHINDIG
18 (9) The Shadows (Columbia) |
| 4 BLUE BAYOU/MEAN WOMAN BLUES
3 (9) Roy Orbison (London) | 28 SWEET IMPOSSIBLE YOU
33 (3) Brenda Lee (Brunswick) |
| 5 BE MY BABY
6 (5) The Ronettes (London) | 29 HELLO MUDDAH HELLO FADDAH
26 (9) Alan Sherman (Warner Bros.) |
| 6 LET IT ROCK/MEMPHIS TENNESSEE
7 (6) Chuck Berry (Pye Int.) | 30 THE GIRL SANG THE BLUES
25 (5) The Everly Brothers (Warner Bros.) |
| 7 DON'T TALK TO HIM
23 (3) Cliff Richard & The Shadows (Columbia) | 31 IT'S LOVE THAT REALLY COUNTS
24 (10) The Merseybeats (Fontana) |
| 8 DO YOU LOVE ME?
5 (10) Brian Poole & The Tremeloes (Decca) | 32 IT'S ALMOST TOMORROW
(-) (1) Mark Wynter (Pye) |
| 9 I (WHO HAVE NOTHING)
8 (8) Shirley Bassey (Columbia) | 33 STILL
20 (13) Karl Denver (Decca) |
| 10 THEN HE KISSED ME
9 (9) The Crystals (London) | 34 RED SAILS IN THE SUNSET
43 (3) Fats Domino (HMV) |
| 11 I'LL KEEP YOU SATISFIED
34 (2) Billy J. Kramer & The Dakotas (Parlophone) | 35 DEEP PURPLE
47 (2) April Stevens & Nino Tempo (London) |
| 12 SECRET LOVE
30 (2) Kathy Kirby (Decca) | 36 MULE TRAIN
22 (5) Frank Ifield (Columbia) |
| 13 IF I HAD A HAMMER
10 (11) Trini Lopez (Reprise) | 37 WHAT DO YOU SAY
45 (3) Chubby Checker (Cameo-Parkway) |
| 14 THE FIRST TIME
11 (9) Adam Faith (Parlophone) | 38 APPLEJACK
31 (11) Jet Harris & Tony Meehan (Decca) |
| 15 FOOLS RUSH IN
12 (5) Rick Nelson (Brunswick) | 39 LOVE OF THE LOVED
50 (5) Cilla Black (Parlophone) |
| 16 MARIA ELENA
28 (3) Los Indios Tabajaros (RCA-Victor) | 40 JUST LIKE EDDIE
35 (15) Heinz (Decca) |
| 17 BLOWIN' IN THE WIND
16 (6) Peter, Paul and Mary (Warner Bros.) | 41 I WANNA BE YOUR MAN
- (1) The Rolling Stones (Decca) |
| 18 BOSSA NOVA BABY
14 (4) Elvis Presley (RCA-Victor) | 42 GUILTY
29 (5) Jim Reeves (RCA-Victor) |
| 19 MISS YOU
15 (6) Jimmy Young (Parlophone) | 43 FROM RUSSIA WITH LOVE
- (1) Matt Monro (Parlophone) |
| 20 HELLO LITTLE GIRL
13 (10) The Fourmost (Parlophone) | 44 IT'S ALL IN THE GAME
32 (13) Cliff Richard (Columbia) |
| 21 SUE'S GONNA BE MINE
21 (4) Del Shannon (London) | 45 SALLY ANN
44 (8) Joe Brown (Pye) |
| 22 YOU WERE MADE FOR ME
39 (2) Freddie & The Dreamers (Columbia) | 46 WISHING
36 (11) Buddy Holly (Coral) |
| 23 EVERYBODY
17 (8) Tommy Roe (HMV) | 47 I WANT TO STAY HERE
41 (13) Steve Lawrence & Eydie Gorme (CBS) |
| 24 BUSTED
40 (3) Ray Charles (HMV) | 48 PRETTY THING
46 (7) Bo Diddley (Pye Int.) |
| | 49 SUGAR SHACK
- (1) Jimmy Gilmer & The Fireballs (London) |
| | 50 SOMEBODY ELSE'S GIRL
38 (7) Billy Fury (Decca) |

A STACK OF HITS

SWEET IMPOSSIBLE YOU

by
BRENDA LEE
Brunswick 05896

RED SAILS IN THE SUNSET

by
FATS DOMINO
HMV POP 1219

IT'S ALMOST TOMORROW

by
MARK WYNTER
Pye 7N 15577

IT COMES AND GOES

BURL MIKI & PETE IVES GRIFF DEUCHAR
Brunswick Pye Fontana
05897 7N 15580 TF 423

As featured in
"READY STEADY GO"
THE HITCH-HIKER

by
THE CHUCKS
on Decca F 11777

THIS NEXT RECORD IS GOING TO BE THE DECIDER — IT'S AN ORIGINAL!

'I'm no copyist'

says Brian Poole

BRIAN POOLE sipped at an iced drink—and you could almost hear his tortured tonsils give off a hissing noise! He said: "Two hits on the trot. Now the third. Boy, are we worried—everyone's told us that the third one is the hardest of them all."

His voice, cracked and raw edged after weeks of hollering "Twist and Shout" and "Do You Love Me," softened for a moment. "The new one is out next week. There was a time when we hoped for a real soft sort of vocal but, believe me, 'I Can Dance' is an even bigger rave-up than 'Do You Love Me.'"

"I've been thinking of adding a new member to the Tremeloes. A throat specialist! I think he'd earn his keep the way things are going. That larynx trouble I had a few weeks ago had me worried for a while. I imagined all sorts of horrible things happening to my voice. "But it's funny what a good audience can do for you. You hear them getting into the mood and it kinda forces you to go on and give everything you've got."

Brian created more hissing noises with his iced drink. "Yes, the third disc is the toughest one. The second one usually has good advance orders if it follows a big hit. But the third one shows only too clearly whether you've consolidated your position in the charts."

"This has been a fantastic year for our group. We've just got back from Paris—our first trip abroad. This raises a point. What we must go out for is record success overseas. You know, Britain is the only place so far where our discs have hit the charts. We can't even start feeling confident until we build our name in other countries."

More hissing noises — or was it just imagination? Said Brian: "We've been hurt by those allegations that we're copyists. We know it isn't true but it's hard to persuade some people. 'Course, you've got to learn to take criticism when you start getting successful. Anyway, they can't complain about 'I Can Dance,' because it was written specially for us."

"Some people tend to forget that we had several stabs at the charts long before 'Twist And Shout' broke through for us. And that we had to gain experience the hard way, by going round all the dance halls and the dumps and the tiny clubs."

by PETER JONES

"But we're glad we had that experience. It taught us to cope. Now we have to meet a lot of big-wigs and we feel more comfortable than we would otherwise. And having it pretty rough for a while meant that we became, as a group, much more closely knit. It seemed sometimes that it was all of us against the rest of the world."

Result is that Brian and the Tremeloes have their own sort of Clan. They even go away on holidays together—a sure sign of matiness after living, eating, travelling together the rest of the year.

Brian paused. Then said: "It's odd how people think a couple of hit records means the end of all the problems for a group. They seem to reckon you buy everything you can possibly want and films is the end of

ambition. Well, we want to try films, for a start. Not just the old moronic pop-theme things but something with a bit of acting meat in it.

"And we've all got funny little personal ambitions. For instance, I'd like a motor-bike. I suppose it'd be difficult, 'cos people would think I was one of the ton-up boys but I'd get a lot of kicks out of just riding around on one."

"Trouble is, my manager Peter Walsh, would probably take a poor view of it."

"It's funny how you can be so happy . . . and yet so worried."

"My fingernails are in danger of disappearing as I think about how important that third disc is to us all. We just hope all the fans like it, that's all."



Brian Poole who fronts the powerful Tremeloes discusses his tonsils, his views on hit records, audiences and holidays. (Dezo Hoffmann picture)

SUPERCHARGED BUDDY!

BUDDY GRECO, who appears to have a super-charged larynx, had just achieved what most people would have said impossible. At mid-day, he'd swung through a 20 minute act for a battery of Press-men . . . and caused them to lay down their glasses and applaud wildly.

It was a fantastic performance. It brought back the words of Sammy Davis: "The world of Buddy Greco is a very, very swinging world. No matter what the mood, no matter what the tone of the picture that the song is supposed to create, Buddy achieves it."

He'd played piano, too. A complex work-over of "I can't get started," which recalled the days when he played and sang with the Benny Goodman orchestra.

Afterwards, still bemused by the fact that it was the middle of the day and not the middle of the night which is his usual swinging-time, Buddy talked.

About the Beatles, who did the Royal Variety Show with

by JAMES CRAIG

him. "They're a great bunch of characters. I liked them a lot . . . for their humour, for their music, for themselves. Real nice guys."

"But people keep asking me about their chances in the States. Now that's not so easy. Their material—a lot of it—has been around in the states for some ten years. We've got a lot of these R and B-styled groups so the Beatles might not be



too much different back home.

"Course, they do have those hair-cuts. I don't think we have anything to match that!"

Of his own act, Buddy said: "I don't play so much piano nowadays. About two years ago, I developed into

what they call a 'stand-up act.' This is what's called development! Like Nat 'King' Cole did it."

Of London, he said: "I love it here. I was first here in 1949 with the Benny Goodman band. It's wonderful to meet so many friendly people."

Of the friendship ring on his left hand: "I'm real proud of that. It was given me by Frank Sinatra. There are only three in the world — one for Frank, one for Dean Martin, one for me."

Buddy, now released here on Columbia, has five best-selling albums to his credit — "I Like it Swinging," "Let's Love," "Buddy and Soul," "Buddy's Back in Town," "Soft and Gentle."

His hit singles go back to the time he was just 20 when he sold a million on "Ooh Look-a There Ain't She Pretty." Nowadays, he's a regular in cabaret appearances at all the top night-clubs in the States.

And Sammy Davis might as well have the last word: "Whether Buddy sings a great standard, whether it's an instrumental with the trio or a big band, or whether he is singing the music or writing the arrangement, his world is a madly, madly swinging world."

THE GREATEST INSTRUMENTAL OF THE YEAR !!

SOMETIMES ON FRIDAY

Recorded by **CLAUDE GORDON** on Warner Bros. W.B. 113 **Orchestrations in the press**

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