

INSIDE: GREAT ELVIS COMPETITION! OVER 50 PRIZES

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A 'PERSPECTIVE' recording by Vic Keary



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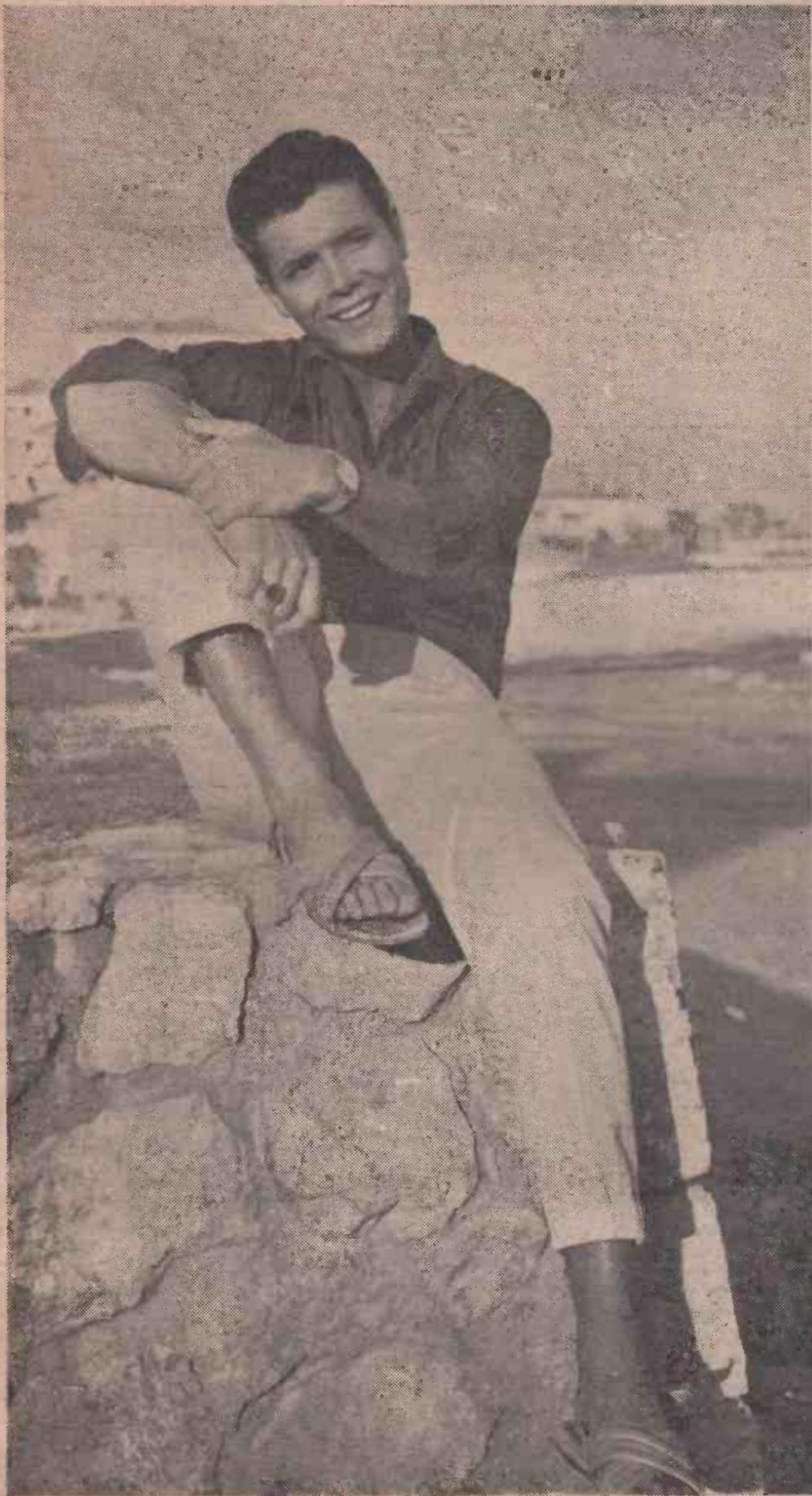
A 'PERSPECTIVE' recording by Vic Keary

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EVERY THURSDAY



CLIFF RICHARD (above) and ADAM FAITH (right) captured by our photographer relaxing in sunny Spain. For more great New Record Mirror exclusive pictures see centre pages. (NRM Pictures by DEZO HOFFMANN and DAVID MAGNUS.)

NEW RECORD MIRROR
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BERT—AND THAT GREAT NEW GUITAR SOUND

IT'S astonishing. Bert Weedon's newly-tuned version of "Night Cry" has twice been one of the two most-plugged discs of the week on the air. It's yelled for every time he walks on stage. He's had over 80 favourable reviews pouring in from his Press cutting agency. But chart-wise . . . now! Bert is nonplussed. He knows it is one of the most successful releases in his hit-strewn career. Maybe, he thinks, it is just a slow-starter. Maybe. . .

He told me: "Personally, I'm delighted at the reaction generally. It seems to have been an experiment which has come off. Did you know that guitars had been tuned the same way for nigh on 300 years?"

"Well, I got thinking. I wanted to get a new bass sound on my ordinary guitar. A string bass is square. A bass guitar sounds stodgey. So I returned three of the strings.

"Result? I get the new depth. Still get the twang. I've widened the range of the instrument but keep the essential higher sounds, too.

"And, I'm glad to say, it has obviously caught the ears of the listeners and fans."

Bert actually hit on the idea some three or four months before the disc was released. He'd realised that, for general purposes, the old system of tuning was the best. After all, it had stood the test of 300 years.

Now he uses the specially tuned guitar for a couple of numbers in his stage act, then switches to an ordinary tuned instrument.

Does it mean the end, virtually, of the ordinary bass guitar? Bert doesn't think so. And he doesn't intend using his new tuning on all his record releases.

"But it's a change worth making," he said. "I like to experiment as much as possible. The guitar is virtually my life and I find it fascinating seeing how many variations one can make on the instrument."

He talked about the introduction of the amplified electric guitar—some five or ten years ago. Of the new sounds that created. And of something else he has in mind.

"I think this next idea will shake quite a lot of folk," he said. "But I just can't reveal the details at this time. Don't want anybody getting in before me."

And Bert went off for yet another personal appearance. A show at which, no doubt, the cries for "Night Cry" drowned out most everything else.

And yet the disc still ain't in the charts.

Astonishing, as I said before. P.J.

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'OVERPAID HYPOCRITES'

Says a Reader about Two Dee-jays . . .

I FOUND the comments of last week's Juke Box Jury quite informing. After the airing of "Foolish Little Girl" by the Shirelles, Pete Murray was heard to comment, "the Shirelles have just had a recent hit with 'Sherry'." Andy Williams disagreed with this and was heard to say: "I think they have had recent success with 'Big Girls Don't Cry'." To settle the argument David Jacobs informed them that it was the Purcells who recorded "Big Girls Don't Cry".

The above comments certainly prove that Britain's top disc-jockeys are grossly overrated and overpaid. David Jacobs has played the previous mentioned titles by the Four Seasons so many times that I imagined that he knew them off by heart. Please give us disc-jockeys who have a knowledge of popular music instead of overpaid hypocrites.—F. M. CARR, 13 Harton House Road, South Shields, Co. Durham.

AT LAST

AT last, many weeks after its release, "Out Of My Mind," by that very talented American, Johnny Tillotson, has just crept into the "Top Fifty". This entry, in my view, is due to its powerful flip side, "Judy, Judy, Judy," which he features in the film "Just For Fun."

I am now looking to see the "It Keeps Right On A-Hurtin'" LP in the LP charts, as it shows even more the talent of this ignored American, whose only major hit was with one of his worst records, "Poetry In Motion."—MICHAEL CAREY 87 Parkside Avenue, Romford, Essex.



PROTEST

I WOULD like to make a protest to the New Record Mirror about a guy called Chad Carson, who has just recorded a song called "They Were Wrong."

After just one listen to this record, anyone can notice that he is trying to copy Elvis, and I appeal to all Elvis fans to try to get this record banned. It is ruining Elvis's name and reputation, all these weak imitations, and I appeal to the New Record Mirror to get on to the record companies to stop producing these disgusting records, particularly this Chad Carson effort, as he not only copies his style of singing, but the backing sounds as if it had been pinched from one of Elvis's records.—LILLY PERKINS, 25 Longbridge Road, Walthamstow, E.17.



SONNY BOY

SOME facts on R & B singer Sonny Boy Williamson your readers might find interesting.

He was born John Lee Williamson, in Jackson, Tennessee, 1914, and died in Chicago in 1948.

He recorded on the Bluebird country blues label such numbers as "Elevator Woman", also "Wartime Blues", "Decoration Day Blues", "Black Panther Blues", "T.B. Blues".

While working at the Plantation Club in Chicago he was stabbed to death with an ice pick by an unknown attacker—"LITTLETT", 32 Perryn Road, Acton, W.3.

BEING a friend of bright newcomer, Louise Cordet, I journeyed up to Cambridge to give Louise some support from the home front. Heading the bill were Paul and Paula and Jet Harris and Tony Meehan.

After really exciting performances from Jet, Tony and Louise and a heavily American-slanted act from Paul and Paula, I went backstage to see Louise.

TWIST

Within a minute of meeting Jet, he disproved all stories of his moodiness as he sat reading a French newspaper, wearing a puzzled expression and not having a clue of what he was reading! Jet and Louise were wisecracking furiously whilst Paula tried desperately to tidy her hair amidst a litter of magazines, fan-mail and people, in the smallest dressing room imaginable! Paul attempted to enter the dressing room but gave up when Louise broke into a frantic twist which ended with us all doing a Spanish stamp to "I'm Just A Baby".

Tony came ambling in and proceeded to read Louise's fan-mail whilst Louise suggested sticking pins in Jet's photo, to which she received an ominous threat! Tony, the more level-headed of the two boys, discussed Louise's next record with me and asked for my criticisms, then made a snap decision about Louise's next release and supplied Jet with a vocal of the chosen song and said proudly, "I wrote that."

FRENCH

Paula was still struggling with her hair as Louise sat lazily examining some fan-mail and gabbling in French and English whilst Jet was having some French cartoons explained to him by a French speaking member of the boys' backing group, Chris who kept us laughing with his dead-pan expressions. Meanwhile, Tony presented his arrangement of "Can't Get Used To Losing You".

Paula admitted to being homesick although she likes England but really wanted more time to give it a thorough "look-over". Paul was extremely pleasant and both speak with a fascinating drawl. At Paula's request they were enrolled as honorary members of Louise's fan-club.

Down onstage, we could hear the number before Louise's entrance,

BACK-STAGE WITH LOUISE CORDET AND JET & TONY



and settling deeper into her chair she announced, "I suppose I'd better go downstairs in a minute", and went on to talk about her successful Continental tour with Johnny Hallyday.

HONOUR

"The first night was awful, we had to change in an old garage!" She chattered on while Jet studied Louise's fan-club newsheet and was reminded by Louise that he and Tony should consider it a great honour to be in her club! Tony and Jet made suitable remarks and went off to their own dressing room.

We could hear Louise being announced and she slowly stood up, assured us that she was not in the least bit nervous, "Not much! Hmmm!" She heard a frantic call



rom onstage and raced downstairs at breakneck speed such as I never thought possible of her!

Paula finally succeeded in clearing the dressing-room and confidentially said, "If they want to come in, tell them 'No!'" From the other dressing room came strains of "Can't Get Used To Losing You" and downstairs Louise bounced onstage greeted by wonderful applause as she sang "Tell Him" and outside the fans shouted "We want Jet and Tony" as Jet described the hardships of sleeping on a coach to sympathetic ears.

With all this going on, I left, after a meeting with some of the nicest, zaniest, yet most sincere people in show business.—VALERIE WARD, The Louise Cordet Fan Club, 13 Churchhill Court, Connaught Road, Hornsey, N.4.

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GENIUS HITS THE STAGE...

AFTER RAY CHARLES' FANTASTIC BUILD-UP NORMAN JOPLING FINDS OUT WHETHER OR NOT IT IS DESERVED



RAY CHARLES, generally hailed as the "GENIUS" has at last given his British fans to discover for themselves whether he lives up to his reputation or not. The NRM's NORMAN JOPLING seems more than convinced that he does . . . and then some! Alongside is his report on the opening of the tour plus a brief rundown on the Ray Charles career. Read this excellent word picture and capture the atmosphere of a great occasion.

ALTHOUGH the audience at the Astoria, Finsbury Park, was told that the Ray Charles programme was to be split into two parts, it wasn't quite like that. We were told that, before the intermission, Ray's orchestra would play, and after they would be joined by the Raelets and "the genius" himself, as some tend to call him.

Including the announcer, who modestly hailed him as "The greatest musical giant of the generation—the genius."

Ray was escorted on by a number of his very considerable troupe—in fact he is supposed to have more hangers-on than Elvis Presley. He was handed an alto sax and he played a somewhat interesting if rather mediocre number.

Then he was led back to the piano.

Ray looked, while he was standing up, a rather bewildered kind of "genius." He constantly had to push his sunglasses back as they gradually tilted off. When he was left alone, he either stood dead still or groped his way around.

A smallish figure, with exceptionally broad shoulders and an even broader grin, he was well settled as he started to play an instrumental, "One Mint Julep." Maybe his orchestra tended to drown him a little on that number, but Ray Charles began to come through. . . .

When he started on the next number, everyone knew that Ray Charles had not been over-rated. "Sometimes I Get a Little Lonesome" . . . and then he rocked away with his great classic.

SACRIFICE

After that, everything was jam for the man who has been offered an eye from a 22-year-old girl, Grete Wiltscha, from Vienna. "Her sacrifice would be too much for any one man to ask," said Ray, who has been blind since he was a child in Albany, Georgia.

In extremely fine form vocally, and instrumentally in brilliant form, Ray romped through a selection of his hits and misses in a style that sounded better than on his discs.

The pseudo country stuff that he has recorded of late sounded better than it has ever done before as Ray gave it his unique treatment. "Born To Lose," "I Can't Stop Loving You," and "Careless Love" all sounded like classics. But in the latter song, you couldn't help feeling a pang as Ray deliberately repeated and emphasised the line, "Once I was blind, but now I can see. . . ."

His rock numbers swung like anything. "Hallelujah I Love Her So," "Hide Not Hair," "Don't Set Me Free," and his beat version, "You Are My Sunshine"—in which he was assisted more than ably by the Raelets—four girls who at times sounded like tom cats and at others like angels.

ON FIRE

But best of all were his blues treatments. "Without A Song" is an oldie that sounded so deep and sincere you just couldn't believe it. "My Baby"—again with some great backing from the Raelets—came through as a jerky piece of passion-cum-spiritual fire.

Last and probably least was "What'd I Say?"—his own personal favourite and a million-seller in the States. It didn't create the impression the others made, but it still managed to set the place on fire with the shrieking Raelets and the hoarse tones of Ray.

The crowds walked out of the place without even bothering to think that Ray didn't sing some of his best-known numbers. What he did sing was good enough.

Ray Charles himself was born in Albany 31 years back. His real name was Ray Charles Robinson. The latter name was dropped to avoid confusion with boxing champ. Sugar Ray Robinson.

ATTENTION

The story of Ray Charles is rather tragic. He contracted glaucoma when he was six and within two years he was completely blind. He could have been cured—but because he was a negro and he lived in

Georgia he was unable to get the correct medical attention. That was in 1938—and a year before another great blues singer, Bessie Smith, had bled to death after a car accident because allegedly no "white" hospital would admit her.

Now there are reports that Ray is not allowed to play in Georgia by the authorities—some say that Ray is not even allowed to go back there, to the place where he once had vision.

When Ray sings "Georgia On My Mind," you wonder whether he is singing about the States or the girl. He has every reason to sing that about the place. . . .

FRESHNESS

His parents died when he was 15, but not before they had sent him to a blind school, where he entered the music class. At seventeen he left school and was going 'round the night clubs with his trio—sounding suspiciously like Nat "King" Cole. In 1954, Ray formed his own big band—after making many recordings in his "Nat Cole style."

His contract with Atlantic records enabled him to hit the big time he is still hitting. His attitude to the blues, to rock and country and western, is one of freshness and an out-of-the-rut approach.

GENIUS ?

Whether or not Ray Charles is a genius is not for me to say. A genius in the world of pop music is something of an impossibility. But then Ray Charles appeals to jazz fans, blues fans and rock fans. Pete Murray once introduced "What'd I Say?" when it was first played on the radio as "And here's a guy who makes Little Richard look tame. . . ."

From rock singer to genius in four years?

Could be. I went along to see Ray, expecting a let-down. Instead I came out feeling that musically he could be what they all say about him. With his great wide grin, and his attitude that he's thoroughly enjoying himself Ray Charles gives the blues a new meaning.

A FEMININE HOLLY SOUND

"GIRLS," pointed out Mandy Mason, "have been sounding—on record—more and more like boys. Their voices have been getting deeper and deeper. So I decided to try a more girl-like sound. I've tried a sort of feminine version of the Buddy Holly style."

The record in question, Mandy's first, is "A Tear In My Eye" and the old Crickets' number, "A Sweet Love", on Parlophone R 5028.

"Tear", the A side, lists Barry Mason as composer, MANDY MASON as the singer and, in brackets, the label says "A Barry Mason Enterprise Production."

"It looks as though my Dad wrote the number and paid for the recording session," said a wry Mandy. It didn't happen that way at all.

To start with, Mandy's real name is Sandra Alfred. But she is also an actress (appearing in the BBC serial "Epitaph for a Spy", which starts on May 19 and runs four weeks), and she uses the stage name Sandra Barry.

CONFUSION

As if that isn't confusing enough, let me tell you that a whole gang of names were tried out before settling on Mandy Mason for the record. Sandra Barry was regarded as too sophisticated, and anyway she wanted to keep her acting and pop singing careers separate. So Desi Ray was suggested (her real-life middle name is Desiree), but Mandy thought that one "too contrived." Next, please: Desi Allen. That didn't please either—"Is it a girl or a boy?"

Then how about Shay Warren? "No—who could spell it?" Dolly Gray? "The song says 'Goodbye

Dolly Grey—and I hadn't even arrived." Annabelle Lee? "You're joking!" Sandy something-or-other? "Never did get to the something—I just wasn't Sandy." Vicki Lester? "Too pretentious." Dena Morrow? "Nobody liked it."

ACTRESS

Finally, then, Mandy was chosen because it's a nice name, and Mason was added because it seemed to fit. The name came easily to mind because her manager is Barry Mason—and it is Barry whose enterprise produced the disc and sold it to Parlophone. The musicians used are Tommy Bruce's regular accompanists. (Barry also manages Tommy.)

She still isn't quite used to answering when somebody shouts "Mandy Mason," but if her hunch about the right sound for a girl vocalist is correct, she's prepared to be Mandy Mason (rather than Sandra Barry) for quite a while. "But not for ever. I'm first and foremost an actress, and I should hate to leave the theatre entirely. Most of all, I'd like to do revue. I

can sing, dance and act, so what better than revue? Particularly as I enjoy being funny."

Although only 18, Mandy/Sandra knows what it's like to be away from show business, a profession she entered round about the age of two when she won a talent competition singing "Oh, Mr. Porter". One of the first to hail her talent was the late former editor of Record Mirror, Isidore Green.

by DAVID GRIFFITHS

Next to "discover" her was Bud Flanagan. When she was four, she was taken backstage to see the crazy man and invited to sing. "When you are that age, you don't worry about musicians or arrangements or echo chambers and all that—you just sing. I did, and Bud liked it. He used me in a few charity appearances. So far as I remember, I sat on his shoulder and we sang 'Underneath the Arches'."

When she was 10, a talent spotter wanted to take her to America to appear as a sweet little child in films. But her mother said no.

Mandy/Sandra was naturally disappointed, so her mother sent her to an acting and dancing school as compensation. "I was a terrible pupil, always talking. Even got expelled for a while. I can't add up properly to this day."

Nevertheless, she did get plenty of work as a child actress. Dave King used her in his TV show as soon as she was 12 (the minimum legal age for TV acting), she appeared in films, including "The Belles of St. Trinian's". She even posed for Ronald Searle's poster depicting one of those fiendish lady scholars.

Then came the crucial age—15.

After years of looking childlike in pigtails, it was time to start growing up. Her first attempt to get an adult part was a disaster. "I undid the pigtails and made up 'o look as grown-up as possible. I thought I was successful, but at the audition they looked me over and offered me a little girl part—wearing pigtails!"

Typed, apparently forever, as a little girl, Mandy (who is 5ft. 2in. high and now has a distinctly womanly figure), gave up acting and took a job in a clothing shop. After a couple of years, when her child-actress career had been forgotten, she returned to the stage as a young woman.

Nobody thinks of her as a little girl any more; recent parts have been a French call girl, a dope peddler, a gangster's moll and assorted teddy girls.

With her dark hair, sensuous mouth and flashing big eyes, she gets nothing but bad girl parts. And she so longs for a few "respectable" parts—"But they don't seem to write them!"

No wonder there's a tear in her eye.



MANDY MASON alias SANDRA ALFRED (and there were several other names involved) has transformed delightfully from a pig-tailed schoolgirl star to the lovely blossoming young woman she is today. A record hit next?



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When will you say I love you

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Neil SEDAKA

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RCA 1343 45 rpm



PIPELINE

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Teenage letter

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SHY GIRL

c/w The last leaf

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WB 98 45 rpm

HEINZ

Dreams do come true

(from the film 'Farewell performance')

F 11652 45 rpm

I WILL FOLLOW HIM

Little Peggy March

RCA 1338 45 rpm

Roy ORBISON

In dreams

HLU 9676 45 rpm

STING RAY

The Routers

WB 97 45 rpm

Doug SHELDON

Let's make a habit of this

F 11654 45 rpm

Paul ANKA

Remember Diana

RCA 1340 45 rpm

THE FOOL

Jamie Coe

HLX 9713 45 rpm

YOUNG AND IN LOVE

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GREAT UNKNOWNNS No.6

JIMMY CLANTON

WHEN Mark Wynter's version of "Venus In Blue Jeans" was a hit, no one stopped to think of the original U.S. version. In fact, hardly anybody ever heard the original American version. It was by a singer named Jimmy Clanton—currently scoring in the States with "Darkest Street In Town". Yet over here, when "Darkest Street" was issued, many Dee-Jays, etc., hailed him as a new artist.

But Jimmy is anything from being a new artist. He started on the disc scene in 1957, on the Ace label. It was then issued on London over here, and he knocked up such hits as "Just A Dream", "Letter To An Angel", and "A Ship On A Stormy Sea". Ace Records said, in fact, that these three recordings sold a million each.

In Britain though, Jimmy's London-American discs didn't make it, or get anywhere near the charts. And his story was to be repeated over and over again in the hits that he was to produce in the States, but not in Great Britain.

Jimmy was born on September 2, 1940, and he still lives in Baton Rouge, Los Angeles. He had the usual college education, but even then he showed a distinct flair for vocals. He learned to play the guitar mainly to accompany himself, and began to write some songs to suit his own style of singing.

FILM

His big break came when he was spotted by an executive of Ace Records, and the label immediately signed a contract. The result? The million-selling "Just A Dream". After that, Jimmy became a firm favourite with U.S. teenagers. His fan clubs boomed, and he appeared in several beat films, including the successful "Go, Jimmy, Go". Jimmy recorded the title tune to this, and of course it was a big hit.

By this time he had his discs issued on the ill-fated Top Rank label here, and despite the change discs like "My Own True Love" did not make the charts. One reason was perhaps that Rank had a tough time to get any of its material on the air, and hence the chance of Jimmy's success was greatly handicapped.

The nearest he came to having a hit was with a song composed by Neil Sedaka — "Another Sleepless Night". Although there was an English cover version by one Eddie Hickey, the Clanton disc sold more, and missed the charts by a hair's breadth. But his follow-up, the Doc Pomus-Mort Shuman penned "Wait" didn't mean a thing here, although like all Jimmy's discs it was a hit in the States.

COVERED

Jimmy's next disc was "What Am I Gonna Do", which was covered by Emile Ford, who had a hit with it. Although it was not the biggest hit Emile had, it still made the top twenty, as the follow-up to his enormous hit "Counting Teardrops". But there are those who say that the Top Rank Clanton version sold better over a longer period of time.

However, hits or no hits, that didn't stop Uncle Sam calling on Jimmy, and for quite a while he was out of the recording scene. They even began to forget about him in the States, but as soon as he was out Ace rushed him round to their studios to record.

The result was Jimmy's U.S. top-tenner, "Venus In Blue Jeans",

which was covered in Britain by Mark Wynter, who had an enormous hit with it. He followed it up with "Darkest Street In Town" and "Another Day, Another Heart-ache", which Stateside haven't yet bothered to issue.

And can you wonder, when a consistent U.S. hitmaker is consistently ignored by the British record-buying public—for SIX years. . .

FOUR SEASONS HERE

ALTHOUGH half the disc buyers in the country love the Four Seasons, and half hate them, the fact is they sell an incredible amount of discs. They're currently here in Great Britain for one week to do a number of one-nighters—and only one in London surprisingly enough. The group have no girls in the line-up as may be expected from their sound—first tenor is Frankie Valli but first falsetto would be a better title. Frankie makes all the falsetto noises of the group—"I've been singing like that since I was a kid" he states. "But I never thought I'd make this kind of money from it."

The group's first big hit was of course "Sherry"—one of the fastest rising hits in the States. It reached Number One there and sold over two and a half million all over the world.

Which can't be bad. . . What also can't be bad is considering that the team have also had two other Number Ones in the States. "Big Girls Don't Cry", and "Walk Like A Man". Also two more of their discs made the U.S. top twenty—"Santa Claus Is Coming To Town", and their latest "Ain't That A Shame"—the old Fats Domino/Pat Boone number.

BRILLIANT

Musically the Four Seasons aren't much. Technically they are nothing short of brilliant. Their record company Vee Jay must take a lot of the credit for this, but bass singer of the group Nick Massi does the extremely complicated vocal arrangements. He tends to be brutally frank about his own discs.

"Musically, a record may be garbage—if you'll pardon the expression—but if it sells two and a half million you kind of get used to it."

That leaves two more members of the group. Bob Gaudio who was born in the Bronx is another tenor, and he helps to write the team's hit discs. Talking about hit discs—the Four Seasons are currently America's most successful recording artists—currently that is. After a while they may not score again but it depends not on their fine vocal work but on the songs they sing.

Tommy De Vito is the group's baritone—and surprisingly enough he loves listening to Mantovani. "It

makes a change from our kind of music" he says laughingly.

The group work on the assumption that to make a hit they need a key phrase. Usually it is the title of the disc but not necessarily so. Nick said that their ones have been "Won't You Come Out Tonight", "Big Girls Don't Cry", "Walk Like A Man", and now of course the oldie "Ain't That A Shame".

Then they have a key word like "Cry-yi-yi" or "Ooh-ee-oo" to complete the circuit. The lyrics don't matter—but the title of the disc has to be important. For

by WESLEY LAINE

instance "One Broken Heart For Sale" by the Four Seasons doesn't sound as commercial as "Walk Like A Man" by the Four Seasons.

The sound that the group produce on the discs isn't new, but they've found the most commercial form of it. For instance Jan and Dean, the Diamonds, and Maurice Williams and the Zodiacs, all successfully utilised the sound before the Four Seasons latched on to it. The group's first disc was "Bermuda" but it didn't mean a thing in the States. Before then they were the Four Loves, and before then a couple of them belonged to the hit-making team, the Royalteens.

The sensational thing about the group is that they can get the same sound, on stage as they do on disc. And when you sound like they do on disc, that means you've got REAL talent. The group that once looked like being a bunch of one-shot-hitmakers are now the hottest group property in the States. Although they don't sell quite as well here, there's no doubt about their extreme popularity. The odds are that "Ain't That A Shame" will become a hit if issued, although it isn't doing as well as their others in the States. Probably because it was originally the flip, the top side being "Soon" which is also in the charts.

The fact is though, that wherever you go nowadays you hear the grow-on-you sound of the Four Seasons blaring from every juke box. And although it's also a grow-off-you sound, you know there's always another disc just about to be issued by this exciting team.



"WHAT WENT WRONG FOR ME?"

asks Bobby Rydell

IT'S one of life's imponderable problems: why isn't Bobby Rydell, for sure one of the most talented of America's teen stars, making it really big here these days?

And if it is imponderable to me, then it's just as baffling to Bobby himself.

Said he, this week: "Just a little while ago it was all happening for me in Britain. I had hits with 'Sway', 'Wild One', 'Volare' and so on. Then, right out of the blue, it all ended."

What didn't end was the quality of the Rydell discs. He still turned out the goods. Good goods.

And he was too modest a performer to say that all his subsequent releases hit the hi-spots in the States and that there didn't seem, on the face of it, any reason why he was being given the cold-shoulder by the British public.

Said Bobby: "I wanna be honest. We were perturbed about it all. What went wrong for me? Eventually we figured that our American releases were too much slanted towards the American teenagers. But the problem remained: what the heck could we do about it?"

Worked Over

In fact, Bobby came to Britain. He had a "Sunday Night At The London Palladium" TV show to do, and right well he did it, but the real reason was to get organised on the recording scene.

"Let's look for stuff that is just right for the British market", he said. "And we don't want to say anything about what should or should not be done."

Over to Pye's Tony Hatch and Peter Knight Junior. And to musical director Bob Leaper. Together, they worked over four numbers in a session, and they came up with "Forget Him", written by Mark Anthony, alias Tony Hatch, and "Hey! Everybody", written by Les Van Dyke, alias Johnny Worth.

Said Bobby: "I didn't argue or

BY PETER JONES

anything. I relied entirely upon the judgement of those fine recording chiefs. If something had gone wrong from the British point of sales, well . . . they were the guys to put it right.

"But this wasn't a particularly new idea. We wanted to let the British side of things dominate the disc scene for around a year before we actually gotten around to it. The main handicap was the film work that I had to do and the general touring arrangements made for me in the States.

Admire

"I didn't really want any delay. For I get a lot of letters from fans in Britain and I was most anxious to get back there in the charts just as soon as I could."

He added: "So far, I don't know how the disc is going in Britain right now. But I do know that we've done what we could to fight our way back into the charts."

And then Bobby admitted: "It doesn't necessarily follow that what goes well in the States will do well in Britain. I have enormous respect for the British pop fans and I know that they only go for what really appeals to them. I admire them for



BOBBY RYDELL pictured above with his British A&R TONY HATCH, of PYE. Together they are making an all-out bid to win back disc success for Bobby in the British charts.

not slavishly following the Americans. . ."

Bobby is a bit of a serious battle where I'm concerned. I believe in his talents and ability and I'd say he's better as a singer than ninety per cent of the others in the same field.

It's been said of him: "He differs from Paul Anka, Johnny Mathis and Bobby Darin in that he has a charm all his own. He's an eager willing worker who makes a favourable impression right from the

start". Someone else wrote: "Bobby is a power keg of talent, exploding to stardom". And another "A refugee from the rock 'n' roll roster, who is one of the few who will establish himself permanently in show business".

Hard-bitten critics wrote those quotes.

His records sell well in most parts of the world. His in-person appearances in clubs are spoiled only by the fact that he cannot possibly fit all his talents into any one spot—a

situation in which he joins Sammy Davis Junior.

Bobby, if he was that kinda guy, could relax right now and just accept the rewards of his stardom. But there's one thing missing. That is chart success in Britain.

Can he do it with "Forget Him"?

I certainly hope so. Especially after hearing his brilliant work-overs on "All The Hits", a Volume Two Cameo-Parkway album.

He's already joined the "greats". . .

Billy J's Plans

IT'S a busy week ahead for Billy J. Kramer, who makes a brief trip to London, starting on Sunday with an appearance at the Pigalle Restaurant.

On Monday, Billy makes a personal appearance at the Civil Service Stores in the Strand (Tommy Bruce will also be there). In the evening Billy does the EMI Spectacular.

The next day he goes before Associated - Rediffusion's cameras for Tuesday Rendezvous in the afternoon, and in the evening plays the ballroom of the Gaumont State, Kilburn, supporting Gerry and The Pacemakers.

Wednesday sees him doing Parade of the Pops for the BBC, and then heading for Bristol to record "Disco A Gogo" for TWW (it will be screened on June 3).

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PACEMAKERS Follow-up

A CERTAIN hit—that's the trade prediction for the new Gerry and The Pacemakers Columbia release "I Like It," coming May 24. Same date also sees release of the first Fats Domino disc for HMV, "There Goes My Heart Again"; Peter Jay and The Jaywalkers' follow-up to "Can Can 62"—the classically "inpired" "Poet and Peasant" on Decca; the latest from The Tornados—"The Ice Cream Man," on Decca; and Freddy Starr and The Midnighters with their first, for Decca, "Who Told You?"

Freddy Starr is a Liverpool artist recently signed by Joe Meek, who has also signed his first girl singer, 19-year-old Glenda Collins, whose HMV disc, "I Lost My Heart," comes out on Friday.

HEINZ for FRANCE Joe Meek Too

HEINZ flies to France this weekend with personal manager and recording boss Joe Meek. The project: an acting role for Heinz in a French movie. They'll also line up some stage dates for Paris in July to coincide with release of Heinz' French version of "Dreams Do Come True."

Blues Inc.

ALEXIS KORNER'S BLUES INC. have been signed by Perspective Recordings, an independent outfit which will sell to established labels. Alexis has already made two LPs via Perspective for Seeburg Juke Boxes in America and Canada.

Pete for 'Stars'

PEIE MURRAY takes over the compering of "Thank Your Lucky Stars" for 13 weeks from June 8. The Four Seasons are among the guests on that show. The Seasons are also on "Saturday Club" this weekend.

Mike Berry

MIKE BERRY and The Innocents start a 10-day tour of Scotland on May 30.

Kenny's Festivities

KENNY BALL has been signed for eight big jazz festivals—all in June. Glasgow 1, Manchester 7, Bath 13, Birmingham All Night 14, Floating Festival 16, Merseyside Jazzboat 23, Nottingham 27, Redcar 30.

Bossa Nova Stomp

BOSSA NOVA stomps on: The Fabulous Dials—an instrumental group—have "Bossa Nova Stomp" released by Pye International on May 21.

Waikikis

ON Pye International sees release of "Tiki Tiki Puka" by "The Waikikis." London record stores report tremendous business in Hawaiian sounds, though there are so far few discs available in this style. But it could be the next Big Thing on the pop scene.

THE POP PROM



Top left GERRY of the best-selling Gerry and the PACEMAKERS team swings into action. Next to him we have friend MR. ACKER BILK in typical pose and immediately below them is JOE BROWN (with angelic expression) on stage with his famous BRUVVERS. These are but three highlights of a great evening's entertainment. (NRM Pictures by DAVID MAGNUS.)



NORRIE PARAMOR and FRANK IFIELD.



A new hobby for CLIFF?

STEELY SHEFFIELD

A LOOK AT THE VERSATILE CITY

by
CLIVE HOPE

I ADMIT new life has been injected into the British "pop" scene by Liverpool's excellent beat groups and even better publicity men; but before the country's 'teenagers and recording managers are completely infected by the "Merseyside-mania," listen to a "plug" from the peasant lands surrounding a steel city in Yorkshire called Sheffield.

You've heard of Sheffield? Wow! That's a great start... I hope that before very long someone may really "discover" us—and our "beat" scene, which, despite a much smaller population, rivals anything the Liverpudlians can throw up.

ATMOSPHERE

Just as Liverpool has the Cavern Club at the heart of the "scene," Sheffield has "The Esquire".

"The Esquire"—which moved from cold, dingy cellars like the Cavern to a classy warehouse several months ago—caters, on different nights, for rock, trad, modern and real rhythm and blues fans.

Its got an atmosphere of its own—and a book-full of members ready

to support their own beatmer against any Liverpool exports.

Five miles away from "The Esquire," past dance-halls, clubs and pubs all packed with beat-loving kids, is Rotherham's "T" (for Twist) Club, which has a short but incomparable history.

Opened at the height of the Twist craze, the "T" Club has been forced to "fit" on five occasions—by council officials, police, licensees and "disturbed" residents. But each time, faced with closure, the club has kept going... and recently Gene Vincent played to a full house of over 1,000 members. But, like Liverpool, the real boast of Sheffield area 'teenagers is the tremendous talent of the local beat groups.

MEATIER

Regular stars of R & B sessions at "The Esquire" are men like Jimmy Crawford—singing stuff far "meatier" than the Norrie Paramor-inspired ballads he turns out in the Columbia recording studios. Dave Berry—who, just back in the country after a month at Germany's "Top Ten" club, has his debut disc out soon—and "Long" John Silver—who has a "fan" club many hit-parade stars would envy.

There are also groups like the Ryles Brothers and the Cadillacs, who have both made return appearances "by request" on the BBC's "Here We Go." Girl singers like Gay Saxon, Karen Young and



JIMMY CRAWFORD

blues-artist Georgia; and characters like Count Lindsey III, The Skeletons, Pete Fender (whose multi-coloured hair would even shame Mr. James Savile), sax-player The Mask, and "The Esquire's" mystery dee-jay "The Voice."

Add to this over 100 beat groups and I reckon that Sheffield can match the favourites from lovely Liverpool.

Merseyside may boast of 300 groups—but from what I've heard they are all around the same!

In Sheffield there are less groups... but more originality and versatility.

JUST

(Today I met)
THE BOY I'M GONNA MARRY
DARLENE LOVE

HLU 9725



HELLO STRANGER

BARBARA LEWIS

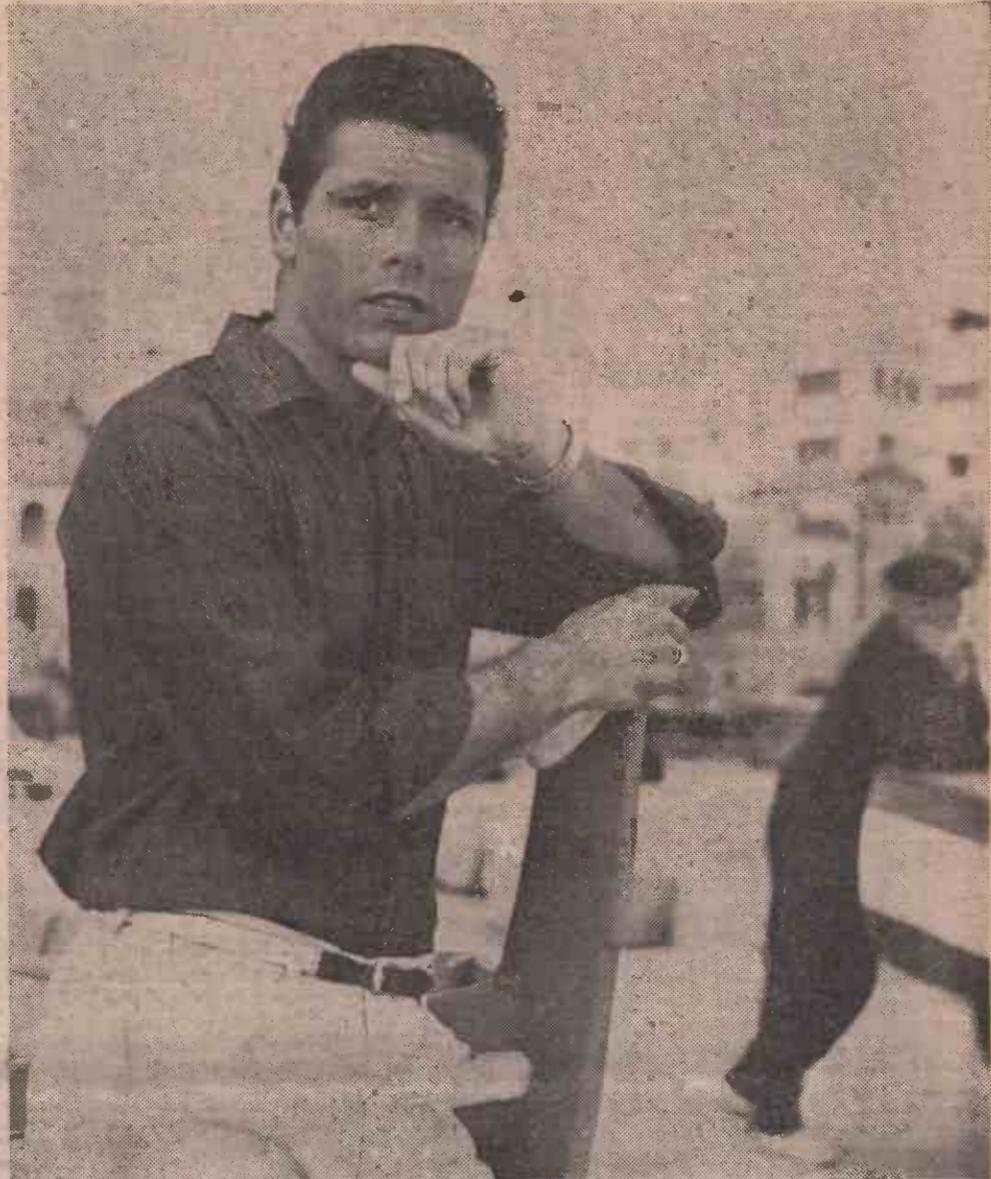
HLK 9724



Stars In Sunny Spain



CLIFF and FRANK ponder over the mail



A relaxing holiday pose for CLIFF.



A hatful of stars as CLIFF and the SHADOWS pose in the sun.



Top popster ADAM FAITH "down in the jungle".

RELEASED

HE'S THE ONE BILLIE DAVIS <small>F 11658</small> DECCA	GRAVY WALTZ STEVE ALLEN <small>HLD 9723</small> LONDON	PAT BOONE LOVER'S LANE <small>HLD 9726</small> LONDON
WE SHOULD BE TRUE THE AVONS <small>F 11641</small> DECCA	SURFSIDE DIGGER REVELL'S DENVER MEN <small>F 11657</small> DECCA	

These pictures of CLIFF, ADAM, FRANK and the SHADOWS were taken by the NRM photographer in Spain last week. The stars are shown relaxing off duty and a whale of a time was had by all. Cliff, Frank and the Shadows were in Spain recording three EP's for that market. Work finished ahead of schedule so the stars took an unexpected but well-earned holiday. (All NRM Pictures by DEZO HOFFMANN and DAVID MAGNUS.)

★ ELVIS ★ COMPETITION



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SIX OF ELVIS PRESLEY'S recent leading ladies (above)
Which do you consider the most suitable for him? Place them in the order of your choice! The prizes will be awarded to the first entries which agree with the judges' selection. The judges' decision is final.
No correspondence, please.

- 1 — CAROLYN JONES "KING CREOLE"
- 2 — BARBARA EDEN "FLAMING STAR"
- 3 — TUESDAY WELD "WILD IN THE COUNTRY"
- 4 — JOAN BLACKMAN "BLUE HAWAII"
- 5 — LAUREL GOODMAN "GIRLS, GIRLS, GIRLS"
- 6 — JOAN O BRIEN "WORLDS FAIR"

All entries must be received by first post on Monday next (May 20)

Place this coupon in an envelope (3d. stamp) and address to:
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My choice is:

NAME (Mr./Mrs./Miss)
 (BLOCK CAPITALS PLEASE)

ADDRESS

SOME BIG NAME NEWIES



BILLIE DAVIS
He's The One; V.I.P. (Decca F 11658)

AFTER her huge hit with "Tell Him", Billie takes an original number composed by arranger Charles Blackwell. There's a bass voice on this—and the voice is very similar to the throaty effect she used on her last hit. Good performance, but the song isn't as good as "Tell Him"—even though it's very much like it.

Flip is another rip-roaring number with plenty of appeal—and Billy's little gruff voice shouting away. Good performance, with the femme chorus doing well.

THREE 🍷🍷🍷

THE TIP TOPS
Oo-Kook-A-Boo; He's Braggin' (Cameo Parkway P 868)

THE gals announce, beatily, that their "baby" actually looks at them and mouths the title of the top side. Good typical American group sound, cunningly presented, with bags of verve... and nerve. Not exactly tip-top, but good enough to win handy sales. Sax intrudes mid-way, adding fire. Nothing drastically wrong on any count. Flip is mid-tempo-ish beaty and unusual for a strange lead voice which could be either male or female.

THREE 🍷🍷🍷

CHRIS PAGE
Wait 'n' See; Mine, Mine, Mine (Cameo-Parkway CP 751)

MARACCAS impinge on the early rhythm. Then it settles into a medium piece. The voice of Chris is somewhat hidden in the choral bits and pieces and when it isn't he is double-tracked. Rather a jerky production, all round and it will probably get lost in the spate of similar releases. The background beat, incessant is a notable feature. Up-tempo on "Mine Mine Mine", Chris shows considerably better form, in the R and B "feel". Could prove the bigger side.

THREE 🍷🍷🍷

THE MAORI HI-FIVE
South Sea Tamoure; Now Is The Hour (Columbia DB 7046)

THE goodly sounds of the group are put to the Tamoure beat which is the new dance craze, on this very Hawaiian type number with plenty of appeal. One lead voice singing unintelligible lyrics, plenty of guitar, and a jog-along fast beat. Smooth and well-performed we liked it but don't reckon it's commercial potential.

The old standard is given the Hawaiian treatment on the flip and converted to the Tamoure beat. Good stuff—and rather different.

THREE 🍷🍷🍷

STEVE PERRY
My Dad; Find Me A Girl (Decca F 11656)

THE big U.S. hit for Paul Peterson is given a reasonable treatment by Steve on this disc. It's a slowish sentimental—you could say slushy—song with a lot of appeal for those with dads, which is all of us. Rather good singing from

THREE 🍷🍷🍷



EMILE FORD
Hold Me, Thrill Me, Kiss Me; Doin' What You Do To Me (Pye Piccadilly 35116)

EMILE, backed now by the Big Six, injects fire and spirit into the oldie. And it's back on to his old hit-making style—sufficiently, perhaps, to push him back into the charts. Group lay down a worthy backing beat. Emile really punches out the lyrics and the ending is cleverly contrived. Watch this one. Flip is another staccato effort, vocally, but lacks the inventiveness of the top side. And the backing is not so interesting.

FOUR 🍷🍷🍷🍷

VAL DOONICAN
Kawliga; I Told a Brook (Decca F 11660)

FASTISH tempo for the latest from Val, about a wooden Red Indian that stands outside a shop. It's very similar to the Frankie Laine disc, "Champion The Wonder Horse"—fast tempo, muffled by echo, and fair old performance.

Piano opens the flip, a rather slower number with Val in big-voiced form and a good lyric and tune to the number. Plaintive and entertaining.

THREE 🍷🍷🍷

SHIRLEY JACKSON
The Boy of the Year; I Miss You Most Of All (Decca F 11661)

THE girl who gave us "Don't Play Me A Love Song" comes up with another rather teen number with a somewhat hackneyed lyric. She sings well on the beat ballad and there's a string and chorus backing. It's got one of those comparison lyrics—his hair is not as well-cut as Kookie's, etc. Pretty grim lyric.

Faster stuff on the flip, a rather entertaining number that's a lot more commercial than side one. Beat stuff with Shirley in good vocal form.

THREE 🍷🍷🍷

PETER JAY AND THE JAYWALKERS
Poet and Peasant; Ooh-La-La (Decca F 11659)

THEY had a hit with "Can-Can '62" and a flop with "Totem Pole." This one is a well-performed version of a classic with many hit noises coming from it. It's a familiar tune taken at a fast speed and with plenty of beat everywhere. Well performed, it should make the charts.

More sax stuff on the flip, a rather frantic beat number with plenty of appeal and a good sound. Again well performed, with a lively quality.

FOUR 🍷🍷🍷🍷

Steve who proves he's got a good voice on this number. A favourite for a long time to come, we think, but not for the charts—perhaps.

Plucked guitar sounds on the flip, a multi-tracked effort with plenty of appeal and a lot of what it takes to make a hit. Perhaps even more commercial than the top side.

THREE 🍷🍷🍷



KENNY LYNCH
You Can Never Stop Me Loving You; Crazy Crazy (HMVM POP 1165)

NEWIE from Kenny opens with lush strings, and a subdued backbeat with plenty of good vocal work from the "Up On The Roof" boy. A good lyric with a fair tune, and a medium tempo—maybe a little bit draggy but it grows on you. A hit, but probably not a top twenty disc.

From the film "Just For Fun" comes the faster flip—it's also probably more commercial than the top side—it's fastish with a beat backing, and a subdued sound once again.

FOUR 🍷🍷🍷🍷

KIKI DEE
Early Night; Lucky High Heels (Fontana TF 394)

KIKI is a young femme who has quite a good voice, and quite a decent song here. It's a beat ballad with a somewhat busy backing and plenty of virility about the treatment. We liked it and it has quite a lot of potential.

FOUR 🍷🍷🍷🍷

FIND A RECORDING STAR
S.E. London Talent Contest Finals

CULMINATION OF WEEKS of jazz and rock; the Red Bank Jazz Band, mainstream and trad jazz; Bobby King and the Sabres, vocals with their own backings.

The "New Record Mirror" awards, to be presented by Jimmy Watson, will be for the contestants this newspaper considers the most worthy—not necessarily the outright winners.

Don't forget, then. Dancing starts at 7.30 to the Tony Bunn group—and later on some of the contesting groups will take the stand for sessions. Get your tickets at "Record Hop", Nelson Road, Greenwich (where they'll cost you 4s.) or at the Town Hall (at 6s.).

Well-known music-publisher and composer, Max Diamond, with his two partners in "Record Hop", announces that four groups, three male singers and two girls have won through to the finals.

At Saturday's star-studded gala event, dancing will start at 7.30 p.m. and the contest finals will start about an hour later. Among the judges: Jimmy Watson, Editor, "New Record Mirror"; Roy Parker, Editor, "Record Retailer"; BBC producer Terry Henebery; song-star Carol Deane; dee-jay Ted King; columnist Pat Doncaster; personnel manager Freddie Winrose.

There were over 150 original entries and, reports Max Diamond, the standard throughout was surprisingly high.

Lined up for Saturday's finals: Susan Meyer, 16-year-old school-girl; Lorraine Hooyveld, a 15-year-old coloured lass;

Johnny Roberts, C and W stylist; Brian Craven, beat-ballad singer; George Baisley, a coloured balladeer;

The Champions, rock group; Vic Oliver and the Cherokees, vocal

THREE 🍷🍷🍷



PAT BOONE
Memory Mountain; Lovers Lane (London Dot HLD 9726)

AFTER a considerable flop with "Meditation," Pat has a go at a fastish, spiritual-type number on this latest effort. It's a good, tuneful song with plenty of spirit and good femme chorus work. Lively, but not too imaginative, it should see Pat back into the charts.

Another fast-ish effort on the flip, a rock disc with quite a bit of appeal. Not too commercial, but it should do well.

THREE 🍷🍷🍷

RONNIE HAWKINS
Who Do You Love?; Bo Diddley (Columbia DB 7036)

TYPICAL sort of roar-up from Mr. H. He rattles into the lyrics, half-talking, early then... then into a repetition of the title. Then the screams start. Real screaming. Lots of echo on the backing, featuring a tearaway guitar. From slight beginnings this becomes an ultra-violent offering. Mr. Hawkins is nothing if not uninhibited. Might take off. Flip is not the best version of the R and B number, but Ronnie certainly gets with it. More stratospheric rambles and more excitement from the backing.

THREE 🍷🍷🍷

NEXT WEEK
 Full Report, Results
 Pictures
 OF THE
LANCASHIRE
 AND
CHESHIRE
BEAT GROUP
COMPETITION
 HELD AT THE
Philharmonic Hall
LIVERPOOL
 ORDER YOUR COPY NOW

TORNADOS—MORE GIMMICKS

THE VOLCANOS

Polaris; Scotch Mist (Philips BF 1246)

ANOTHER guitar solo effort for the young 'teen set. A quite attractive tune, and a well-performed job by the polished team who have a good sound. Could do well if it catches on—and it could do, we reckon.

More of the same stuff on the flip, probably a bit faster and less commercial than the top side. But it's well performed. We couldn't help thinking the best bit is the title.

THREE 🍷🍷🍷

DEBBIE LEE

Today I Met The Boy I'm Gonna Marry; Sometimes I'm Happy (Parlophone R 5029)

CHORUS and plunking strings open this cover of the U.S. hit. She sings it very well—rather like Susan Maughan, in fact. A good song with plenty of commercial appeal—but it loses the "sound" of the U.S. version.

The flip is more adult number which she sings very well. Not too commercial, and sounds to us rather like album material.

THREE 🍷🍷🍷

GLENDA COLLINS

I Lost My Heart In The Fairground; I Feel So Good (HMV POP 1163)

GLENDA'S the first lass to be signed up by Joe Meek. She sings well on the powerful number which isn't a follow-up to "Palisades Park." She sings how the boy on the swing machine captured her heart. But, of course, he broke her poor heart in the end. Fast song, plenty of busy organ work and a fair backing.

Rock again on the fair-groundy flip, with plenty of echo and some good sounds from everyone concerned. Maybe a little too brash, but fair stuff nevertheless.

THREE 🍷🍷🍷

DARLENE LOVE

Today I Met The Boy I'm Gonna Marry; Playing For Keeps (London HL 9725)

FEMME chorus and beat backing opens this medium-slow effort with a great tune and good vocalising from the U.S. hit maker. Rather hymnal in quality and with a lot of appeal. Typical stuff, very reminiscent of the Shirelles and well performed. Could even be a hit.

Good guitar opening work on the flip, with Darlene again singing very well on the long-ish side. It's a bluesy number with a good slow tempo and plenty of emotion.

FOUR 🍷🍷🍷🍷

THE ROCKIN' REBELS

Rockin' Crickets; Hully Gully Rock (Stateside SS 187)

STRANGE Cricket-y sounds open this number, and then the rasping sax joins in and we hear the full beat sound from the "Wild Weekend" boys. It's good riff—you can't call it a tune—that runs through the grow-on-you number. We liked it and reckon it will do very well. Rock fans will lap it up. A U.S. hit already, and one for the Hot Toddys many years back.

Flip is a powerful atmospheric beat number with plenty of raucous sounds contained on it. Good stuff again—we reckon it.

FOUR 🍷🍷🍷🍷

JIMMY SMITH

Hobo Flats Parts 1 and 2 (Verve 509)

JIMMY had a big U.S. hit with "Walk On the Wild Side" and he already has another with this big beat band blues effort in two parts. Screeching harmonica, trembling organ and a solid, slowish tempo add up to a good well-arranged disc. It builds rather, and there are some very good solo passages of all the instruments concerned. Not a chart disc, but a goodly seller all the same.

FOUR 🍷🍷🍷🍷

THE HIPPIES

Memory Lane; A Lonely Piano (Cameo-Parkway P 863)

TEEN vocal work on this slow-medium ditty with a wailing lead male voice backed up efficiently enough by the chorus. It's a plaintive tune, with some beat in the background. Reminiscent of the now defunct team of Dion and the Belmonts—it is quite appealing.

The Hippies don't seem to be on the flip, but a guy named Reg Harrison plays the number on a piano, of course. Well performed, pleasant number, slow-ish and deliberate.

THREE 🍷🍷🍷

BARBARA LEWIS

Hello Stranger; Think A Little Sugar (London Atlantic HLK 9724)

ORGAN lead on this slow-medium pace number, with a bluesy flavour, and some efficient chorus work from the mixed lot behind Barbara, who has a good voice, which at times is raised and she handles all notes well. Nice little song, but without much commercial attraction.

Barbara penned the flip, as she did the top side. It's faster moving, with some fair vocal work from all concerned, and especially from Barbara. Good stuff, and listenable.

THREE 🍷🍷🍷

DIGGER REVELL'S DENVER MEN

Surfside; Lisa Maree (Decca F 11657)

SOUNDS of waves, then a gentle guitar leads on this pleasing number with some good backing sounds in the form of the sea, and a simple flavour with a good tune and a lot of atmosphere. It's played we think on the Hawaiian guitar—ever remember Santo and Johnny—well, it's a bit like that. Good stuff.

Faster stuff on the flip. Again an extremely well-performed number with a good beat, and a good lead on the guitar, and more of a 'teen beat flavour. But not as good as side one.

FOUR 🍷🍷🍷🍷

THE DOVELLS

You Can't Sit Down; Stompin' Everywhere (Cameo - Parkway P 867)

LATEST from the top U.S. rock group happens to be a big U.S. hit. It's a vocal adaptation of the Phil Upchurch instrumental bit of about two years back. This is a great rock disc, with the Dovelles going mad on the very fast old rock style number, and the group yelling 'You Can't Sit Down' between every line. Great rock stuff with a great tune—could easily be their first hit here.

Sax is more prominent on the flip, which is more reminiscent of the team's "Bristol Stomp" hit some time ago. The group make another good beat song on this one, with their wailing trademark put back. Best out-and-out rock double-sider for a long time.

FOUR 🍷🍷🍷🍷

JACK SCOTT

All I See Is Blue; Meo Myo (Capitol CL 15302)

THE one-time hit-maker takes the old standard on this gentle treatment of the song, in which he injects a lot of emotion. It's a good song with Jack singing very well indeed. Unusual backing and the slow tempo song sounds good with this treatment applied to it. Jack could do well with this country-styled thing.

Stronger beat on the flip, another oldie with some good backing work, especially the guitar. There's a trace of his hit sound on this one and although it won't be another "What In The World's Come Over You," or "The Way I Walk," it's still good.

FOUR 🍷🍷🍷🍷

PATSY CLINE

Sweet Dreams; Back In Baby's Arms (Brunswick 05888)

LUSH strings open the latest from the late Patsy Cline—as might be expected, she wrings every ounce of emotion from the lyric of the old Don Gibson number, which takes very well to her highly emotional treatment. Good singing on the disc—it's well performed, and already a hit in the States. Could make it.

Flip is a faster number, with plenty of piano work, and has a happy lyric—the first time we've heard a happy song from Patsy. Good stuff, well performed.

FOUR 🍷🍷🍷🍷



The successful and sensational TORNADOS look set for further chart fame with their latest on DECCA. Theme music for both sides and that magic "TELSTAR" sound.

BILL BLACK'S COMBO

Do It—Rat Now; Little Jasper (London HLU 9721)

TINKLING piano and steady jog-along beat on the latest U.S. hit from Bill. There's some good sax on the medium-paced instrumental number, and a repetitive tune running through the effort. It's a lot more powerful than most of his, and has more "guts" than most instrumentals. Could sell well—but not a chart disc we think.

More guitar work on the flip, another well-performed number with more controlled sax stuff this time. Not too bad but not as exciting or commercial as side one.

THREE 🍷🍷🍷

STEVE ALLEN

Gravy Waltz; Whistle Bait (London Dot HLD 9723)

IN the lower half of the U.S. charts is this interesting instrumental that's not in the beat vein. The lilting rather off-beat tune is played on both the trumpet and the tenor sax, while a piano provides a very good jazz-type backing, and of course, the whole group manages to catch a shade of the Glenn Miller sound—but much lighter—medium tempo, could do well.

Slower flip with the merry little tune being taken on the flute, and then the saxes and trumpet join in. Polished and well-performed it's somewhat repetitive. But good stuff.

FOUR 🍷🍷🍷🍷

THE AVONS

Love Should Be True; All About You (Decca F 11641)

THROBBING beat, and a rather out-of-tune lead voice on this pleasing teen number with the Paul and Paula flavour. It's well performed and rather off-beat. A good song with rather a hymnal quality. It could make it due to the success of the other pair.

Flip has a piano leading and a Spanish guitar, and then the group lead in harmonising, this time on the pleasant number which is medium tempo with quite an amount of appeal.

FOUR 🍷🍷🍷🍷

THE BOYS

Polaris; Jumpin' (Parlophone R 5027)

BASS guitar and cymbals intro "Polaris" and bass keeps it going from then on. A catchy melody line which becomes eminently whistleable after a couple of plays. Eerie bits in the background create the right sort of atmosphere. Given the plugs, we could see this one do very well. Flip is another fair instrumental, with plenty of sound-changes to help things along. But the group sounds more stylised here than on the top side. And it's a more repetitive number.

More of the same stuff on the flip. A number with quite a bit of appeal and an amusing lyric. Very calypso-y.

THREE 🍷🍷🍷

VARIOUS ARTISTS

Can't Get Used To Losing You; Walk Like A Man; Scarlet O'Hara; Our Day Will Come; From Me To You; Nobody's Darling' But Mine (Top Ten Record Club)

ANOTHER in the excellent series from the TT Club, with plenty of variety and six full-length songs on this disc, which is only the price of a single. Already in the EP charts. Highlights on the disc are "Can't Get Used To Losing You" and "From Me To You." They make a surprisingly good job of the difficult "Walk Like A Man." Like we said, a bargain.

FOUR 🍷🍷🍷🍷

DAVE DUGGAN

Dance Puppet Dance; Just One More Chance (Columbia DB 7040)

A WORTH composition for Dave on the powerful, beaty ballad—medium tempo with some gimmickry thrown in and a good string sound supplied by Geoff Love who ably conducts the backing on the Spanish flavoured number. He sings well.

Another slow-ish, beaty effort on the flip, with some more overpowering backing sounds. But not as commercial as the top side.

THREE 🍷🍷🍷

ALEXANDER BROTHERS

I'd Rather Die Young; You're Free To Go (Piccadilly 35120)

SLOW, gentle Highland sounds on the ballad by the brothers who sing very well on the number. Tuneful with one lead voice first, and a gentle backing. Should appeal to all Scots and plenty of English, too.

More slow stuff on the flip. Another number very much in the gentle vein of the top side. We liked it quite a bit, and it has a haunting flavour that makes it very attractive.

THREE 🍷🍷🍷

JO ANN CAMPBELL

Mother, Please; Waitin' For Love (Cameo-Parkway C 249)

JO ANN has a fastish rocker for the top side, reverting to her Country style on "Waitin' For Love". She demonstrates a vibrant sort of voice and this is coming up nicely in the States. It's so lively and forceful it could sell well in Britain, but it's unlikely to reach hit proportions. Flip has the usual guitar intro and Jo Ann starts in on some nasal singing. This jury much preferred her on the up-tempo bit.

THREE 🍷🍷🍷

LORD NELSON

I Got A Itch; Problems On My Mind (Stateside SS 189)

THE quaintly-named performer has the benefit of a Latin-ish flavoured orchestra on the very calypso-type number which is from the "Dem Boys" U.S. label. It isn't bluesy, but the coloured gent certainly manages to make an entertaining sound on this. Probably more for any West Indian immigrants than the natives of this country.

More of the same stuff on the flip. A number with quite a bit of appeal and an amusing lyric. Very calypso-y.

THREE 🍷🍷🍷

MAXINE BROWN

Ask Me; Yesterday's Kisses (Stateside SS 188)

MAXINE had some very big hits in the States, including "All In The Mind" and "Funny," but she's currently in their charts with this highly emotional bluesy weeper. A really great, powerful backing with Maxine singing wonderfully on the slow tremendous song. Chorus helps, and it builds and builds. A good disc.

More good backing sounds on the flip. A number that's slightly faster than the top side. Again, it's a well-performed effort with plenty of emotion packed into the tuneful number. Rather à la Chuck Jackson.

FOUR 🍷🍷🍷🍷



RICKY BOWDEN

Alone To Cry; I'd Be Ashamed (HMV POP 1162)

STRING beat backs Rick on this fastish number with a femme chorus backing him well. It's a tuneful song, with a sad lyric but a cheerful mood. He sings very well—on the nice little ditty—the backing's a little busy, but it suits the mood. Quite commercial. Could find a place lower down in the top fifty.

Femme thrush Wanda Jackson wrote the flip. It's a rocker with plenty of beat injected into it. Good stuff with plenty of power.

FOUR 🍷🍷🍷🍷

VINCE HILL

As It Was Written; Is There Anyone At Home? (Pye Piccadilly 35118)

BIG ballad, sung with customary efficiency by talented Vince. This bloke stands out as the most versatile performer in the business. Chirpy strings push him along, with some dramatic percussive effects. It's a first-rate number, too, and Vince's minor hit with "Seaside", from the Eurovision contest, could help him to sizeable sales here. He deserves to crash the charts. All together now, let's give him a shove. Slow ballad for the flip, and again it's well arranged. Vince sings with total charm and sincerity.

FOUR 🍷🍷🍷🍷

THE TORNADOS

The Ice Cream Man; Theme From "The Scales of Justice" (Decca F 11662)

FROM the film "Farewell Performance" comes this latest from The Tornadoes. It's the usual organ-lead number, with a high-pitched sound and a reasonable tune throughout. Lots of echo and gimmicks, and that "Telstar" sound once again. Guitar patches on the number, which should be a hit.

Flip is very much in the same vein, and moves along at a medium tempo. Good stuff and a good flip, with some fair instrumental bits.

THREE 🍷🍷🍷

TOP 20 TIP

DANNY STREET

Only Love Can Break A Heart; Cold Cold Winter (Philips BF 1250)

DANNY takes the Gene Pitney U.S. million seller and makes a very reasonable job of it. It's a highly emotional number with plenty of chorus work and an attractive backing. Not as good as the original. But the whistling that was such a feature of the Pitney version is missing on this song. Well performed—could sell well.

Ivor Raymonde again assists on the backing, on this extremely jerky beat number with some fair chorus work from all concerned.

THREE 🍷🍷🍷

NRM POP DISC JURY

THE HOLLIES

(Ain't That) Just Like Me; Hey What's Wrong With Me (Parlophone R 5030)

LATEST Liverpool group have a go at an old Coasters number that will no doubt annoy all the fans of that group. It's a rock version of the fast nursery rhyme number with plenty of spirit injected into it. Not nearly as R & B as the original, but very commercial nevertheless. It could, and probably will be a hit. Well performed.

Faster beat on the strong flip. A number with some good vocal work from the group. We liked it and reckon it a good flip.

THREE 🍷🍷🍷

DAVID THORNE

One More Fool One More Broken Heart; Don't Let It Get Away (Stateside SS 190)

DAVID, who had a reasonable hit on his hands with "Alley Cat Song" has a go at another smoothie on this one. It's a stylish slow-medium ballad with plenty of chorus work and a rather quiet sound overall. We liked the tuneful number—it should do well.

Plunking piano sounds on the flip, a rather faster ballad with some high spots including the chorus once more. Good performance from all concerned with a good backing.

FOUR 🍷🍷🍷🍷

LOVERS' ALBUM FROM PAUL & PAULA

AND A GREAT NEW L.P. FROM HELEN

PAUL AND PAULA

YOUNG LOVERS: Hey Paula; Hey Baby; Come Softly To Me; Two People In The World; Sweet Baby; Blue Roller Rink; Young Lovers; My Happiness; All The Love; Gee Baby; Don't Let It End; Ba-Hey-Be. (PHILIPS 652 026 BL.)

WITH their second hit still rapidly climbing the charts and acting as the title song for this debut LP, popular American vocal team Paul and Paula look like being around for quite a while.

The duo have achieved that most difficult of all rungs in the success ladder—hitting the charts strongly with their follow-up disc.

A most pleasant album.

FOUR 

BUDDY KNOX

GOLDEN HITS: Party Doll; All By Myself; Rock Your Little Baby To Sleep; Lovey Dovey; She's Gone; Hula Love; Ling Ting Tong; Somebody Touched Me; Slippin' And Slidin'; Chi-hua-hua; Open Your Lovin' Arms; Dear Abby. (LIBERTY LBY 1114.)

BUDDY KNOX hasn't been around the chart scene for quite some time now but there was the day when his every single hit the top, prior to his military service stint.

This LP is a collection of these hits and should still be well received by today's record public.

FOUR 

THE STRING-A-LONGS

MATILDA: My Blue Heaven; Brass Buttons; Are You Lonesome Tonight; Torquay; Summertime; Panic Button; Matilda; Nearly Sunrise; Walk, Don't Run; Harbour Lights; Perfidia; Bulldog. (LONDON HA-D 8054.)

THE famous "Wheels" team turn up again on record with a first class collection of items played in their inimitable style.

Most of the tunes are well known and of proven popularity. I feel that many a party would be all the livelier with such a disc in the programme for the evening's entertainment.

THREE 



THE ROUTERS



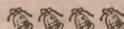
HELEN—Some really fine stuff.

HELEN SHAPIRO

HELEN'S SIXTEEN: Tearaway Johnny; Without Your Love; Walking In My Dreams; Who Is She?; I Want To Be Happy; Time And Again; Aren't You The Lucky One; Every One But The Right One; It's All Right With Me; Lookin' For My Heart; Basin Street Blues; You Must Be Readin' My Mind; Till I Hear The Truth From You; Sensational; Easy Come Easy Go; I Believe In Love. (COLUMBIA 335X 1494.)

SOME really fine stuff from Helen on this bumper bundle LP release. And there are several tracks which could make solid chart entries for this talented youngster with the adult vocal ability.

Helen's current single is probably one of her best ever and it is steadily climbing the charts. So it looks like the lass is going to shake off her low period chartwise at last. She certainly deserves to.

FOUR 

TONI CARROLL

SINGS HITS OF THE ROARING TWENTIES: I'm Just Wild About Harry; Be My Little Baby Bumblebee; It Had To Be You; Makin' Whoopee; You Do Something To Me; Behind Closed Doors; Five Foot Two Eyes Of Blue; Doodle Doo Doo; How Come You Do Me Like You Do; My Melancholy Baby; Put Your Arms Around Me Honey; Walkin' My Baby Back Home. (MGM-C-921.)

A LIGHTLY swinging selection of 20's songs in modern dress as performed by lively vocalist Toni Carroll.

Miss Carroll is a highly professional stylist but I feel she will fall down by being, fairly or otherwise, compared to Dorothy Provine who has made this era her very own. Still worth a listen though.

THREE 

ACKER BILK ESQUIRE

A TASTE OF HONEY: A Taste Of Honey; Fancy Pants; Only You; Blue Derby; Underneath The Arches; Jeannie With The Light Brown Hair; Evening Shadows; Nature Boy; Lady Of The Lake; Stella By Starlight; La Vie En Rose; Always. (COLUMBIA 335X 1493.)

MORE from Acker and the string section which brought "Stranger On The Shore" and the title item on this latest album.

No need for me therefore to really go to town on this one except to point out that friend Acker has another success on his hands. Good entertaining and lasting stuff this.

FOUR 

FOUR 

LP REVIEWS by JIMMY WATSON

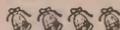
TONY FAYNE

AGAYNE: The Lord Mayor's Dinner; Sex Instruction At School; The Hit Parade; Cabinetopolis; B.I.R.K.S.; Shakespeare's Ashes; Bells Across The Meadow; The British Army; Income Tax; The Family Outing. (PHILIPS 632 301 BL.)

TONY FAYNE proves with this second album that he is a disc comedian to be reckoned with. His timing is superb and the majority of his material is of the highest standard.

He can give the slick American counterparts a good run for their money—and in a lot of cases come out smiling on top.

This is not an LP which should date with keeping. Tony's humour is fresh and guaranteed to bring forth regular guffaws. As you play the disc again and again the loud laughter will reduce to intimate chuckles... but you will still be laughing, that's the point.

FOUR 



PAUL and PAULA. Two hits, a successful tour and now an album. This week too sees their first hit "HEY PAULA" re-enter the TOP 50 at No. 48. Things are really happening.

JACK TEAGARDEN

THE BLUES AND DIXIE: The Blues; Aunt Hagar's Blues; Royal Garden Blues; Basin Street Blues; Shine; King Porter Stomp; Sophisticated Lady; Mighty Like A Rose; Chinatown My Chinatown; East Of The Sun; China Boy; Hindustan. (EMBER INTERNATIONAL CJS 803.)

A TRUE veteran of the jazz scene is "Big T". His wonderfully rounded trombone sound and vocal efforts in a manner which has virtually set the style for all our current trad, leader-vocalists are a constant source of delight to the listener.

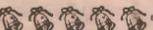
Some really gutsy blowing on this set, which should attract the converted in droves while the uninitiated could really dig some lasting listening pleasure from the set.

FOUR 

BUNK JOHNSON

BUNK JOHNSON'S SUPERIOR JAZZ BAND: Panama; Down By The Riverside; Storyville Blues; Ballin' The Jack; Make Me A Pallet On The Floor; Weary Blues; Moose March; Bunk's Blues; Yes Lord I'm Crippled; Bunk Johnson Talking Records. (VOGUE—GOOD TIME JAZZ LAG 545.)

THIS 1942 session (Bunk's first recordings) marked the beginning of what we now know as the New Orleans Revival. Apart from the Lu Watters recordings of the previous year and the gallant efforts of Muggsy Spanier before that, there had been little general interest in live New Orleans music for many years. Bunk was brought out of retirement, fixed up with false teeth and a trumpet, and recorded for posterity what is, in style, almost certainly the earliest jazz known—mainly ensemble, with the occasional solo from Jim Robinson's trombone, George Lewis' clarinet, or the often faltering but wonderfully driving and fresh-sounding trumpet of Bunk Johnson himself. Historically this is an important record—musically it is a deeply moving experience. Strong meat indeed, I would not recommend every jazz fan to buy it, but definitely every jazz fan should hear it.

FIVE 

BUDDY RICH

BUDDY RICH PLAYTIME: Lulu's Back In Town; Playtime; Will You Still Be Mine; Fascinating Rhythm; Making Whoopee; Marbles; Misty; Check To Check. (PYE JAZZ NJL 46.)

ON paper, it looks like asking for trouble; the group is led by the volatile (and absolutely world-beating) drummer, Rich, and he uses as the solo instruments flute and vibes—the most delicate sounds in jazz.

The record is a resounding, roaring success. On the fast numbers Rich kicks them along with joyful fury, but when softer support is called for he is admirably restrained. Herbie Mann plays competent flute and Mike Mainieri demonstrates a vibes technique second to none; he is also full of jazz ideas and did a good deal of the arranging. Mainieri is a breathtaking new star.

FOUR 

BUNNY BERIGAN

BUNNY BERIGAN AND HIS BOYS: I Can't Get Started; Solo Hop; Dixieland Shuffle; Let's Do It; It's Been So Long; I'd Rather Lead A Band; Let Yourself Go; Melody From The Sky; Rhythm Saved The World; But Definitely; I Nearly Let Love Go Slipping Through My Fingers; If I Had My Way. (COLUMBIA-EPIC 33 SX 1491.)

TO many knowledgeable fans, Bunny Berigan was the greatest of all the white trumpeters, and these tracks were made during the mid-thirties, when his playing was at its peak—his beautiful tone and feeling for the beat are a joy throughout. Add to this the excellent solo work of his "boys" (Eddie Miller, Matty Matlock, and especially Forrest Crawford) and the superb drumming of Dave Tough and Cozy Cole, and you have some truly magnificent small-band swing music. The only bad thing about this LP is the playing-time (only 26 minutes in all) and this really is a dead liberty.

FOUR 

JAZZ FOR THE Fringe Fan

LLOYD G. MAYERS

A TASTE OF HONEY: A Taste Of Honey; Desafinado; The Good Life; Going Up North; The Golden Striker; For All We Know; Jackie-Ing; Alone Together.

MAYERS, one-time accompanist to Dinah Washington, turns up here on organ... but is used as an integral part of the big-band led by Oliver Nelson. This adds up to rather less organ than one would expect. A good thing. Main driving force is the brass line-up, which includes Urbie Green and Clark Terry and Britt Woodman, and the dynamic percussion of Ed Shaughnessy. Lloyd Mayers certainly swings, but the real star of the session is Oliver Nelson for his full-blooded arrangements. Dig specially "The Golden Striker" and "Desafinado."

THREE 

ART FARMER & BENNY GOLSON

MEET THE JAZZTET: Serenata; It Ain't Necessarily So; Avalon; I Remember Clifford; Blues March; It's All Right With Me; Park Avenue Peptide; Mox Nix; Easy Living; Killer Joe. (PYE JAZZ NJL 45.)

HIGHLY competent, conventional modern jazz from the clear, restrained trumpet of Art Farmer and the chord-conscious but still melodic tenor of Benny Golson. "Blues March" is quite a pop-charts-conscious number.

THREE 

STEPHANE GRAPPELLE

FEELING + FINESSE = JAZZ: Django; Nuages; Alabamy Bound; You Better Go Now; Daphne; Le Tien; Minor Swing; Makin' Whoopee; How About You; Soft Winds. (LONDON HA-K 8047.)

STEPHANE GRAPPELLE and the late Django Reinhardt once made wonderful music with the Quintette of the Hot Club of France, until Django's death broke up the partnership, and his subsequent "deification" by the fans caused the jazz public to forget the talents of his violin-playing partner. On this disc the intention was not to re-create the music of this famous duo, but rather to recapture the mood of the Quintette. Unfortunately it does this only occasionally on these tracks. The finesse is there in abundance but, to my mind, little of the feeling. The result—very little of the jazz. Only on "Minor Swing" and "Soft Winds" does Grappelle regain the fire and zest of the old Quintette. Most of what is good on the rest of the tracks is due to the playing of Swiss guitarist Pierre Cavalli. Pleasant tea-time music that holds little for the average jazz-lover.

TWO 

VINCE GUARALDI TRIO

JAZZ IMPRESSIONS OF BLACK ORPHEUS: Samba de Orfeu; Manha de Carnaval; O Nusso Amor; Gênerique; Cast Your Fate To The Wind; Moon River; Alma-Ville; Since I Fell For You.

A GREAT movie—and here a great interpretation of the music from it by one-time Woody Herman pianist Vince Guaraldi, along with drummer Colin Bailey and bassist Monty Budwig. Strong music, virile music, interpreted with a sense of modest invention. Listen, specially, to "Samba de Orfeu" to sample fully the Guaraldi approach to an exciting theme. Side Two is a complement to the "Black Orpheus" representation—and includes "Cast Your Fate"... which, astonishingly, got into the American singles charts. Budwig's bass is magnificently expressive.

FOUR 



The DUKE (ELLINGTON, of course): a vintage LP.

BILLY BUTTERFIELD

BILLY PLAYS BIX: Sensation; Way Down Yonder In New Orleans; Sorry; Goose Pimples; Our Bungalow Of Dreams; That Da Da Strain; Louisiana; I'll Be A Friend With Pleasure; Toddlin' Blues; I'm Glad; Tia Juana. (COLUMBIA-EPIC 33 SX 1490.)

CONSIDERING this solely as an attempt to re-create the music of the late "legendary" Bix Beiderbecke, it is only moderately successful. However, some will undoubtedly prefer this to the original if only for the superb recording and the excellent rhythm section. Devout Bix fans will probably abhor it and hug their 78s even more closely to their bosoms. But consider this disc as a tribute to, rather than a slavish copy of, Bix's music and you've got a happy, polished and immensely swinging performance by a first-class Dixieland outfit, led by a brilliant trumpeter, playing with all of his accustomed fire and

imagination. A pity the supporting group remains anonymous, as it includes a good pianist and trombonist and a very fine clarinetist. Strongly recommended. R.M.

FIVE 

DUKE ELLINGTON

THE DUKE IN HARLEM: The Creeper; Immigration Blues; Song Of The Cotton Field; Red Hot Band; Doin' The Frog; Jubilee Stomp; Black And Blue; Jungle Jamboree; Cincinnati Daddy; Jungle Blues; Maori; Admiration. (ACE OF HEARTS AH 47.)

VINTAGE performances from 1926 to 1930. Not the greatest Ellington, but still great jazz. Younger listeners may think the orchestra sounds like lo-fi Temperance Seven, old-timers can wallow in nostalgia. A must for collectors and tremendous value. D.G.

FOUR 

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

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

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

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include: "The Good Life"—Tony Bennett; "Hello Stranger"—Barbara Lewis; "Blue On Blue"—Bobby Vinton; "Birdland"—Chubby Checker; "If My Pillow Could Talk"—Connie Francis; "Little Latin Lupe Lu"—Righteous Brothers; "String Along"—Rick Nelson; "Danger"—Vic Dana; "Stranger In Your Town"—Shackelfords; "Pride And Joy"—Marvin Gaye; "One Boy Too Late"—Mike Clifford; "Spring"—Birdlegs And Pauline; "Poor Little Rich Girl"—Steve Lawrence.

Recent U.S. releases include: "Always You And Me"/"The Main Attraction"—Pat Boone; "Lonely Boy, Lonely Guitar"—Duane Eddy; "Shake A Hand"—Jackie Wilson & Linda Hopkins; "There Goes My Heart Again"—Fats Domino; "Bossa Nova Italiano"—Lou Monte; "The Party's Over"—The Fiestas.

Latest Fats Domino waxing is on ABC Paramount—now his former label Imperial have lost both its star performers—Rick Nelson being the other. Biggest hit-maker on the label now is Sandy Nelson.

Coming up: "RMP"—The Four Speeds; "Be Ever Wonderful"—Ted Taylor; "Hobo Flats"—Jimmy Smith; "Tra La La"—Majors.

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

BEATLES ARE CHALLENGED

ALTHOUGH the Beatles hold the top spot, there's strong competition coming up. Andy Williams menaces from the number two spot, while Jet and Tony move up to number three. Del Shannon leaps from nine to five, while Cliff stands a good chance with his "Lucky Lips" which is placed at number nine after two weeks.

Top twenty-wise, "Deck Of Cards" moves in—but watch out for Kenny Ball, The Chantays, Eddie Cochran, and Billy Fury next week.

Newies include the latest country disc from Ray Charles, currently scoring a big success here—plus a new comedy from Benny Hill And although he hasn't had a hit since "Twistin' The Night Away", Sam Cooke could make it with his latest.

BRITAIN'S TOP LP'S

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SUMMER HOLIDAY (2) Cliff Richard and The Shadows (Columbia)
- REMINISCING (3) Buddy Holly (Coral)
- I'LL REMEMBER YOU (4) Frank Ifield (Columbia)
- WEST SIDE STORY (5) Sound Track (CBS)
- ALL STAR FESTIVAL (7) Various Artists (UNO)
- GIRLS! GIRLS! GIRLS! (6) Elvis Presley (RCA-Victor)
- IT HAPPENED AT WORLD'S FAIR (16) Elvis Presley (RCA-Victor)
- SOUTH PACIFIC (10) Sound Track (RCA-Victor)
- HATS OFF TO DEL SHANNON (9) Del Shannon (London)
- ALL ALONE AM I (8) Brenda Lee (Brunswick)
- BILLY (20) Billy Fury (Decca)
- SINATRA-BASIE (11) Frank Sinatra with Count Basie (Reprise)
- BOBBY VEE'S GOLDEN GREATS (12) Bobby Vee (Liberty)
- EDDIE COCHRAN MEMORIAL ALBUM (14) Eddie Cochran (Liberty)
- OUT OF THE SHADOWS (17) The Shadows (Columbia)
- STEPTOE & SON (13) Harry Corbett & Wilfred Bramble (Pye)
- A TASTE OF HONEY (19) Acker Bilk (Columbia)
- BLACK AND WHITE MINSTREL SHOW (18) The George Mitchell Minstrels (HMV)
- HALF A SIXPENCE (—) Tommy Steele (Decca)

BRITAIN'S TOP EP'S

- FRANK IFFIELD'S HITS (1) Frank Ifield (Columbia)
- KID GALAHAD (2) Elvis Presley (RCA-Victor)
- JUST FOR FUN (4) Bobby Vee & The Crickets (Liberty)
- ON THE AIR (3) The Spotnicks (Oriole)
- DANCE ON WITH THE SHADOWS (5) The Shadows (Columbia)
- TELSTAR (7) The Tornados (Decca)
- THE BOYS (6) The Shadows (Columbia)
- SINCERELY (9) Bobby Vee (Liberty)
- MORE SOUNDS FROM THE TORNADOS (8) The Tornados (Decca)
- BLACK & WHITE MINSTREL SHOW (13) The George Mitchell Minstrels (HMV)
- DEL SHANNON No. 2 (16) Del Shannon (London)
- FOUR HITS & A MR. (12) Acker Bilk (Columbia)
- SHADOWS TO THE FORE (11) The Shadows (Columbia)
- SOUNDS OF THE TORNADOS (15) The Tornados (Decca)
- TOP TEN RECORDS (17) Various Artists (Aral)
- HOLIDAY CARNIVAL (—) Cliff Richard (Columbia)
- FOLLOW THAT DREAM (18) Elvis Presley (RCA-Victor)
- BILLY FURY HITS No. 2 (10) Billy Fury (Decca)
- I CAN'T STOP LOVING YOU (20) Ray Charles (HMV)
- OUT OF THE SHADOWS Vol. 1 (14) The Shadows (Columbia)

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- WHO'S SORRY NOW, Connie Francis
- WEAR MY RING AROUND YOUR NECK, Elvis Presley
- IT'S TOO SOON TO KNOW/WONDERFUL TIME UP THERE, Pat Boone
- TOM HARK, Elias and his Zig Zag Jive Flutes
- LOLLIPOP, The Mudlarks
- GRAND COOLIE DAM/ NOBODY LOVES LIKE AN IRISHMAN, Lonnie Donegan
- WHOLE LOTTA WOMAN, Marvin Rainwater
- LOLLIPOP, Chordettes
- KEWPIE DOLL, Frankie Vaughan
- SWINGING SHEPHERD BLUES, Ted Heath
- KEWPIE DOLL, Perry Como
- STAIRWAY OF LOVE, Terry Dene
- TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- ON THE STREET WHERE YOU LIVE, Vic Damone
- SWEET LITTLE SIXTEEN, Chuck Berry
- STAIRWAY OF LOVE, Michael Holliday
- SWINGING SHEPHERD BLUES, Ella Fitzgerald
- ON THE STREET WHERE YOU LIVE, David Whitfield
- BREATHLESS, Jerry Lee Lewis
- TEQUILA, The Champs

7 HITS in the CHARTS

No. 46 SHE'S NEW TO YOU SUSAN MAUGHAN, VERN ROGERS	No. 8 NOBODY'S DARLIN' FRANK IFFIELD	No. 18 WALK LIKE A MAN 4 SEASONS	No. 16 HE'S SO FINE THE CHIFFONS	No. 29 CHARMAINE THE BACHELORS
No. 21 CASABLANCA Kenny Ball Don Riddell Four	No. 22 PIPELINE THE CHANTAYS	TOM CAT ROOFTOP SINGERS	NEW RUN, RUN, SENORITA Wanderers, Polka Dots	NEW DIANE JOE HARNELL

I Nearly Fell Off The Stage!

JOHNNY TILLOTSON TOLD THE NRM



WELL, this tour of your wonderful country is over the half-way mark. And, just as I'm getting the feel of the climate, which sure is different to ours back home, down I go, sick, with some virus infection of the throat.

But I'm glad to say that I'm back with the show now. Only missed a couple of days. Kenny Lynch's doctor gave me some pills and things and the only thing I had to do was rest and take it easy. Oh, yes—and not talk too much, which some of my friends thought was a good idea.

How about this tour so far? Well, Del and I have had much the same view of audiences. They are all so genuine and sincere and appreciative. You don't measure an audience simply by the noise they make—there are many different facets. But British audiences are just great. That's no flannel, as you'd say!

But I'd much rather talk about other people, so I want to mention some of the British acts I've met up with. Specially the Springfields.

They are a very professional stage act, with a commercial sound and a real classy look about them on their shows. I had tea just the

other day with Dusty, Tom and Mike and was telling them that, if they could get the television exposure back in the States, or maybe get on something like the Belafonte touring package shows, well—they'd be very popular indeed with the college set.

COMPARISON

I suppose they'd be compared with our Peter, Paul and Mary lineup, just because both groups have a girl in the middle. But they're really different in sound. One day, I'd like to see them do a concert at the Carnegie Hall. I just know they could hold a show there by themselves.

And Kenny Lynch. Apart from "lending" me his doctor, he's been marvellous. A real nice guy and a great friend to have. He has this great warmth which comes across on stage and I just know he has a great night-club act.

Kenny has helped me a lot, too. He uses some gimmicky twist steps on stage and has passed on a couple of them for me to use. Now I've worked them into my act.

You know, Ken has considerable

ability as a song writer. I think he is taking this side of his career very seriously these days and I'm sure he'll come up with a run of hits.

I really must mention here the Eagles, who have been backing me on stage in Britain. They are absolutely unfiring in their efforts. They're always smiling, always giving up their free time to rehearse. Their one aim has been to make the act as good as it possibly can be.

You know, Del Shannon and I, as the Americans on the tour, get an awful lot of kidding. Like when I fell asleep once in the coach and woke up by the side of a stream. They told me it was the English Channel. Guess I believed it at first.

Another time, in the coach, they told Del and me that we had to drive the coach over an old rope bridge and that it couldn't take the weight of all the folk aboard and the instruments. So they made us pack all our "gear" together and get off.

Before the tour ends, Del and I will be getting our own back. I can promise you that.

But I guess the fans take pride of place. They send their autograph books back for signing and Del and I like to answer their letters between shows. They've sent me a lot of little pillows, for good luck.

DEEPLY

One sent me a wonderful toy monkey. I used to tie it up in the coach and when we were moving, its hair stood up like . . . Joe Brown's. So I called it Joe. Don't think I'm comparing Joe with a monkey, though. I think he is a fabulous performer and a wonderful person.

Now the tour nears its end on May 21. For me, it's back to America to work on my club act and to do seven days with the Dick Clark Show in Florida. I've also got a lot of recording to fit in.

But this first tour of Britain has affected me deeply and I've loved every minute—even lying in bed and just croaking away!

I'll be back, all right. That's for sure.

PUDDING

But it's good to be kidded along. If people take the trouble to kid you, well . . . it shows they like you.

You may have heard about the Yorkshire pudding incident. The fellows told me that the world had progressed in all ways and that there was now a nuclear-powered Yorkshire pudding establishment right near to Leeds. They promised to take me round. A gag, of course.

And they've never let me forget the night I went on for my act and came within an inch of falling off the stage. It was one of those sloping stages and I wasn't used to it. Boy, was I worried!

NOTE TO READERS

AS A RESULT OF OUR ELVIS DISCOGRAPHY FEATURE LAST WEEK LETTERS HAVE BEEN POURING IN ASKING FOR SIMILAR FEATURES ON OTHER STARS. WE INTEND EXTENDING THIS AS A SERIES, AND THANK ALL WHO WROTE IN SUPPORT. THE EDITOR.

The Art Of Spoon-bashing

THE TEMPERANCE SEVEN TALK TO LANGLEY JOHNSON

MAKING a record, for the Temperance Seven, simply has to be a painful experience. Without troubles and difficulties, even blood, they feel somehow cheated . . . and also worry about the chart prospects of the release.

Right back at the beginning, they had troubles with "You're Driving Me Crazy". For two hours they just fiddled around. Nothing happened, disc-wise. Alan Cooper cleaned out his clarinet, which happened to be full of fluff. Nobody knew quite what they should record.

Eventually, recording manager George Martin insisted: "Right, get warmed up. This is ridiculous—we haven't done anything yet."

Out of the blue came "You're Driving Me Crazy".

Now on "Ain't She Sweet", tipped hotly to get the gentlemen back in the charts. It was meant to be an L.P. session. New singer Alan "Moody" Mitchell had a cold and felt wretched. Somebody suggested "Ain't She Sweet" might make a track for an album.

Said Alan: "Well, I just can't sing. What's more, I don't know the key changes".

But he was talked round. Only to find that his nose started bleeding during the first chorus. He struggled on, manfully but moodily. And out came the single.

FANTASTIC

Two reviewers have referred to the trombone work on the disc. Actually, it's a euphonium. Which raises the fantastic instrumentation

the Seven can call on in their lineup.

Not at the same time, of course, but there are three trumpets, three trombones, three saxes (nine altogether to select from), two euphoniums (a battle of these deep-throated instruments is planned), two clarinets, banjo, guitar, sousaphone, piano, spoons (musical), harmonium, harpsichord. Plus bongos and other percussive effects.

This enables them to produce a never-ending run of "noises".

The voice of Alan Mitchell is proving a very big asset. There are those who think he moulds more with the instrumentation than did the pale-faced Whispering Paul McDowell.

Said spokesman Brian Innes: "I telephoned Alan while we were in Dundee, proposing he joined us. He came up to view the scene on the sleeper. He travelled with us for a while, just watching.

"And he liked us immediately. It was a difficult decision for him to

make, because he'd been settled in the legitimate theatre, as it were

The percussive effects of Mr. Innes also bear analysis.

His collection includes: the usual drums, plus washboard; genuine Chinese cymbals; a tuned temple block; cow-bells; a chromatic octave-worth of musical bells; a miniature xylophone; keyboard Glockenspiel; camel-bells, as featured in "Sahara"; tambourines; Chinese tom-tom; bird calls (as on "Blue Heaven"); flexaphone; Swane whistle; portable harmonium; flautina; plus several specially built accessories.

About two-and-a-half hundred-weight of it.

To move the Seven is a big job. British Railways will concur.

Dr. John Geives-Watson is one of the luckiest. He has to carry his banjo, of course, but his musical spoons can be slipped in the pocket. This lays him open to possible suspicion while travelling in a refreshment car but he shrugs this off.

NO SILVER

I talked to him about the noble art of spoon bashing.

"The art is dependent not only on the skill of the musician but also on the condition of the instrument. To all you aspiring spoon players,

I stress the importance of acquiring the right ones.

"I suggest that solid silver is absolutely no good at all. They are far too heavy and produce incorrect vibrations. The cheap alloy spoons lack tone and resonance and antique silver is necessary only for presentation and photographic purposes.

"The best possible spoons are those bearing the mysterious marking EPNS. These are excellent from the viewpoints of tone, balance and manipulative qualities. And the well-shaped bowl produces a fine ringing sound.

"My own spoons were stolen from a friend, but I would advise would-be spoon virtuosi to purchase their instruments from quality stores like Harrods or Mappin and Webb. Newcomers to the art may also benefit from a visit to Sheffield, which I'm sure would prove extremely educational, since it would provide an opportunity to see real craftsmen at work".

So, as ever, a chat with the Temps produces some remarkably off-beat information.

They continue to thrive, hit disc or no hit disc. Brian Innes says some excellent news is due to break for the group in the next week or so.

He hinted it would be "unusual". "As USUAL", said I.



The massed ranks of the gentlemen of the TEMPERANCE SEVEN have "caught the bus" success-wise. However, the bus shown in our picture is a vintage model and makes the ideal setting for this stimulating recording teams of "vintage-modern" entertainers.

BILL BLACK'S GREAT NEW BEAT NUMBER

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