

INSIDE : THE MANCHESTER BEAT SCENE SPECIAL

ORIOLE on the
'MERSEY BEAT'

MARK PETERS and
THE SILHOUETTES
FRAGILE
c/w
JANIE
CB 1836

NEW
RECORD 6d
MIRROR

ORIOLE on the
'MERSEY BEAT'

FARON'S
FLAMINGOS
SEE IF SHE CARES
c/w
DO YOU LOVE ME
CB 1834

116 SHAFTESBURY AVENUE, LONDON, W.1.

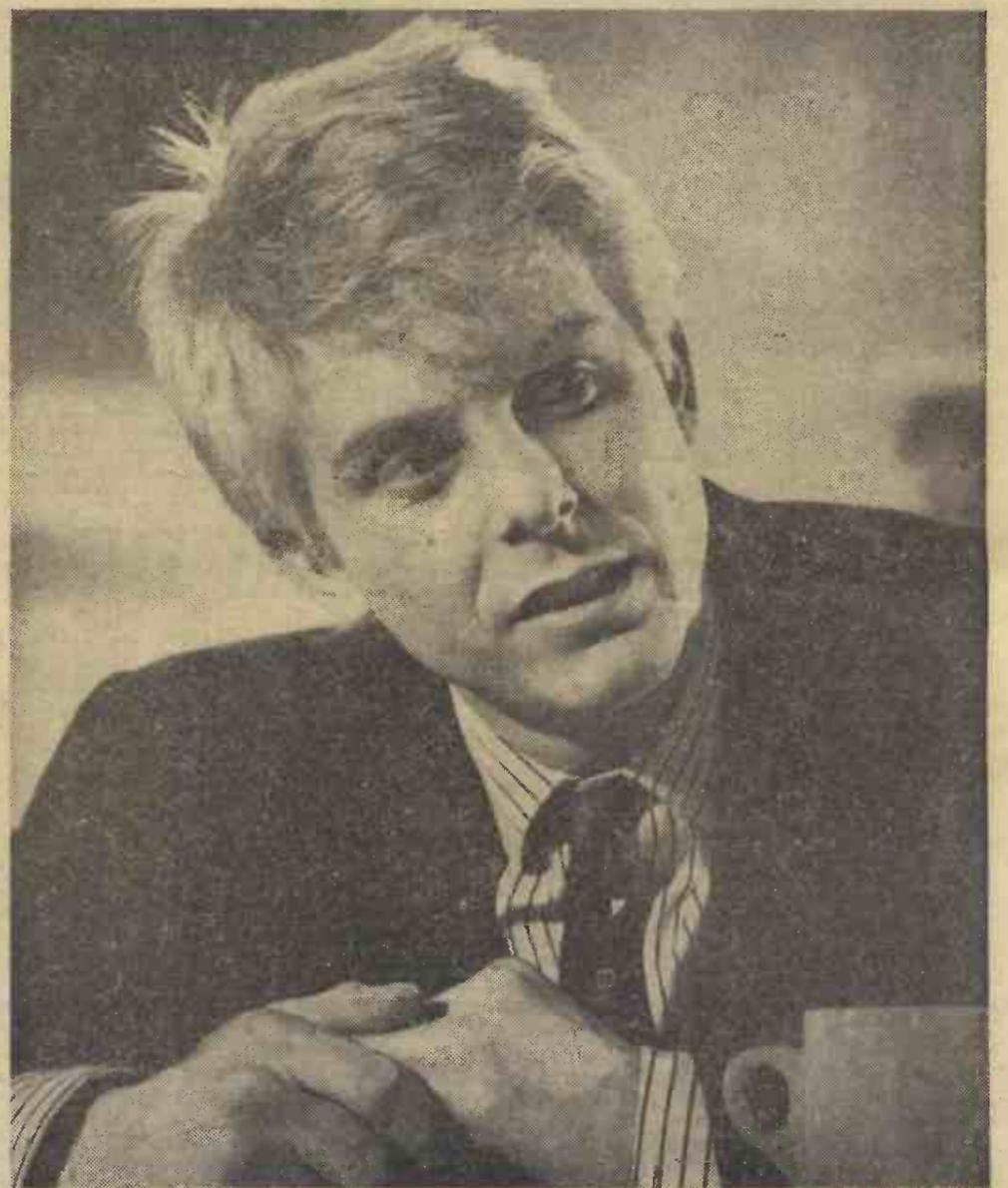
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WEEK ENDING JUNE 15, 1963

EVERY THURSDAY

BANG! IT'S JOE'S NEW LOOK!



★ BANG! — The HOLLIES are right on target as they "shoot up" the charts with "JUST LIKE ME" on PARLOPHONE. They are at No. 26 this week. You can read more about them on the centre pages. (NRM Picture by DAVID MAGNUS.)

★ IT'S JOE'S NEW LOOK!—Yes, it really is your old mate JOE BROWN as he appears in the upcoming film "WHAT A CRAZY WORLD". But that seems to be the only change in Joe, as the NRM Disc Jury tip his new single for the top on Page 9. It is "NATURE'S TIME FOR LOVE", and is released on PICCADILLY, as always.

EIGHTEEN YELLOW ROSES

A SURE HIT FROM

Bobby  **Darin**

CAPITOL  RECORDS CLI5306

NEW RECORD MIRROR

EVERY THURSDAY

EDITOR: JIMMY WATSON

ASSISTANT TO THE EDITOR: NORMAN JOPLING

FEATURES: PETER JONES

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PAT JOYWER and MOE MOULDER with top pop star DEL SHANNON.

WHEN WE MET DEL SHANNON

IT was June 3rd, Whit-Monday this year, and we were excited. Why? Because there was a chance of us meeting our favourite star, Del Shannon, at a "Pop Festival" in Hayes, Middlesex. But when we asked the organiser of the festival, whom we knew prior to the great day, if we could meet Del, he seemed a little vague about it.

After seeing Del's stage performance, we spotted the organiser. We ran over to him but before we could utter a word, he had whisked us through six bodyguards into a large hall studded with such stars as Gerry and the Pacemakers, Eden Kane, Freddie and the Dreamers, to mention only a few.

STAIRCASE

Then we climbed a small winding staircase leading to a smaller hall. We were in a daze, was this really happening to us? In the corner was a small group of men, and one of them was Del. The organiser went up to him and said, "Would you like to meet two young ladies, Mr. Shannon?" "Sure, I'd love to," was the reply.

The time had come and we still couldn't believe it, but here was Del coming towards us. We all shook hands and he said, "Gee, it's nice to meet you." He then signed our autograph books and pictures, while we had a short chat. We noted that he was very good-looking and a great person to talk to. After, he agreed to have a photograph taken with us. We were so thrilled when he put his arms around us while the organiser took the picture. We really don't see how the photo came out, as we couldn't stop shaking.

NEVER FORGET

Meeting Del was marvellous, but he was very busy so very reluctantly we said our good-byes to a really great person with a resolution to try to meet him again in the future, when he returns to Britain. But we know that as long as we live we shall never forget the day that we met Del Shannon.

PAT JOYWER AND MOE MOULDER, 86 Chesterfield Road, Manor Park, London, E.12.

'TRASH' AND THE CHARTS

IT seems that every time I pick up a trade paper in this country there is always some comment by some clown either comparing British recording artists with Americans or knocking the "trash" that America sends over to Britain. I can't, for the life of me, see the comparison. First of all I was under the impression that certain record companies issued the records on the strength of possible sales and that these records are requested by the companies and not "forced" on them as so many people seem to think. The thing that amazes me most is that one person will cut-up the "Yank" version of a disc and turn right around and buy a cover copy by a British artist even though it sounds nearly the same. I don't suppose too many "Yanks" are going to starve if they don't sell in Britain as certain DJs seem to think. Send me back to the States where they listen to "trash" like the Shirelles, Dee Dee Sharp, Johnny Thunder and the rest of those poor artists. After all, we don't have Billie Davis, Frankie Vaughan, Mark Wynter and Freddie and the Dreamers but we manage to make do with the original artists singing the original songs. — "YANK", R.A.F. Alconbury, Hunts.

COME ON D.J.s

DESPITE the so-called Rhythm And Blues revival my friends and I still have great difficulty in hearing, or getting played our favourite type of music outside our own homes. Dee-jays constantly ignore some really great R & B discs that are issued thus preventing the general public from catching on to this form of music.

It seems to me that the only place where Rhythm And Blues are not regarded as dirty words are in the columns of the NRM and at London's "Scene" Club on Monday nights, where I must confess I never

AN AMERICAN READER TELLS THE OTHER SIDE OF THE STORY . . .



DEE DEE SHARP—see lead letter.

expected to hear such an amount of my kind of music played at once — Dee-jay Guy Stevens has in my opinion the finest collection of R & B I have heard—and he doesn't mind playing it.

The fact that the place is getting more and more popular each week proves that there IS a demand for this kind of music—so come on Luxembourg and BBC Dee-Jays—let's hear more of the real thing.—R. WOODWARD, 41, Station Road, N.21.

THE MYSTERY

ISN'T it about time someone cleared up the mystery surrounding the two hit groups on the Phillies U.S. label? When "He's A Rebel" was a hit, I read that the Crystals consisted of six girls who were also Bob B. Soxx and Blue Jeans. But then your magazine gave some pictures of them (Bob B. Soxx, etc.) as a boy and two girls. Obviously Bob B. Soxx were not the same group.

Then last week Decca group disc jockey Jimmy Saville introduced the Crystals on his programme as "FIVE belteros". To top all this, your magazine showed a new photo of FOUR girls called the Crystals.

The only solution I can see is that two of the Crystals left the group to form Bob B. Soxx and Blue Jeans, leaving four girls remaining.—NEIL GOSNEY, 28, York Road, Paignton, Devon.

NEW HALEY

AT last we have a great new release from Bill Haley and his Comets. It's been over a year since "Spanish Twist" was released and this is the first single since then. I am overjoyed to see that Bill and the boys are really ripping it up again; it's great to hear Rudy Ponielli giving us another dose of his rockin' sax. This record should make the charts and bring back the name of the greatest but most neglected rock group in the business. If Little Richard and Jerry Lee Lewis can have tours arranged here it's about time Bill and the Comets returned.—TONY LAVERICK, 79 Broadway West, Gosforth, Newcastle-upon-Tyne.

READERS' LETTER BAG

HOW TO GET THE LIVERPOOL SOUND IN LONDON . . .

AND THE LATEST A & R IDEA

IT'S not very often that new innovations appear on the disc scene. But one just has. Admittedly this particular innovation has been the thing for some time over in the States. But here Baton music, one of the up-and-coming music publishers has just started making its own records. But they are not the only ones. Some of the majors are also in this field.

Now of course things are only moving in a minor sort of way. But later the two chief executives of the music company, Geoffrey Heath, and Irving Martin hope that things will keep snowballing—like they are already beginning to do.

Of course, the company does handle other songs apart from their British stuff—"Bo Diddley" is one of them.

"We hawked that particular number around all the disc companies some time ago" said Geoffrey. "None of them was interested. But later we learned that Buddy Holly had recorded it—and we knew we had a dead-cert hit. Mind you we've got a lot of Bo Diddley's compositions lying around—except that the copies we've got say they're penned by Ellas McDaniel; Bo's real name."

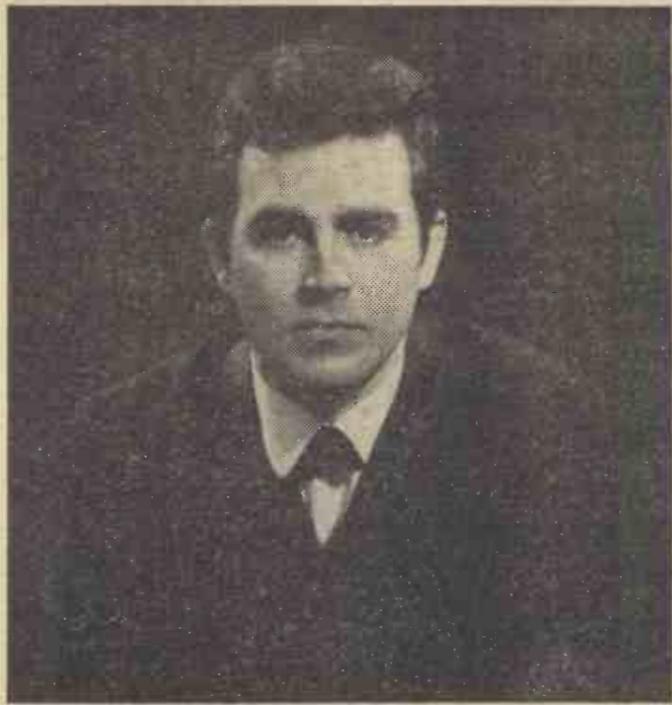
ROCKER

Both Geoff and Irving are young—Irvyng in fact is not yet twenty. Already though they are beginning to make a sizeable impression on the pop music scene. So far they have only recorded a few artists—one of them is dancer Lionel Blair, they also record Gary Marshall and of course Rey Anton.

Rey's last disc was a goodly seller in the shape of "Peppermint Man"—the throaty rocker. Now he's just cut a new disc—a catchy beat ballad with a difference—that looks all set for the charts. It's called "How Long Can This Last" and was penned by Tom Springfield.



REY ANTON — a strong seller with "Peppermint Man"—now a follow-up which looks and sounds like being stronger still.



BOBBY SANSON, a number by the BEATLES for the top side and a former LITTLE RICHARD hit for the flip—"Lucille".

Rey, an Oriole artist, is of course mightily pleased with the set-up as the tapes are later sold to any interested disc company.

Said Geoff: "In five or six years time small independent studios will have taken over completely from the big disc companies—they will only be used for issuing and plugging the disc—they won't have the bother of making their own tracks then. Already this practise is spreading and many new releases are cut this way."

But perhaps the chief interest of the Baton Music Co. at the moment is in the shape of a boy named Bobby Sanson with his group the Giants. They've recorded the Beatles number "There's A Place"—and made an extremely good job of it. The rare thing is that Baton music who of course recorded Bobby have actually managed to get the Liverpool sound in a London studio. The disc is a plaintive semi-rocker with a very very commercial sound to it.

Bobby is a Brighton boy who is very big indeed there. He plays at

by **WESLEY LAINE**

the well-known Starlight Rooms, and ex-wine cellar. And all the odds are that this disc will be the first Baton-produced hit. The flip is a great rockin' version of the Little Richard number "Lucille".

That's the set-up then on one of the most astonishing — and commercial—schemes of late. The odds are that the new techniques should help a lot on more than just the production difficulties that are faced already.

For one thing there's a load of atmosphere that can be canned into these independent sessions. Secondly the artists themselves prefer this sort of informality to the disc studio at the big record companies.

That's it then—a new idea from a couple of young A & R men who look like going the whole way with their ideas.

NEW RECORD MIRROR

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BUDDY HOLLY DISCOGRAPHY

By **NORMAN JOPLING**

THE main talking point about Buddy Holly has been that he was so far ahead of his time. Even some years after his death his discs still didn't sound dated. Now the almost impossible has happened. The full circle of beat has turned, and rock seems to be making a comeback into the charts, and into the public eye. Except R & B is the tag this time—and guess who is having two hits in this vein. None other than Buddy Holly. With a Chuck Berry and a Bo Diddley number, Buddy has done a tremendous amount of good for both of these artists—and for R & B in general.

Buddy's name is probably the most evergreen of all those currently on the music scene. He is as popular now as he ever was before his death and he is doing as well chartwise. No one knows how big Buddy would have been had not his untimely death interrupted his career but we can be sure that he would be leading the way—just as he is now.

Here's Buddy's complete discography with NRM Chart positions. Discs may be with or without the Crickets.

That'll Be The Day/ I'm Looking For Someone To Love—Coral Q 72279—No. 1—Nov. '57.

Listen To Me/I'm Gonna Love You Too—Coral Q 72288—No position.

Peggy Sue / Everyday — Coral Q 72293—No. 3—Jan. '58.

Oh Boy/Not Fade Away—Coral Q 72298—No. 3—Feb. '58.

Maybe Baby/Tell Me How—Coral Q 72307—No. 4—April '58.

Rave On/Take Your Time—Coral Q 72325—No. 4—Aug. '58.

Think It Over/Fool's Paradise—Coral Q 72329—No. 12—Aug. '58.

Early In The Morning/Fool's

Paradise—Coral Q 72333—No. 15—Sept. '58.

It's So Easy/Lonesome Tears—Coral Q 72343—No. 19—Nov. '58; Heartbeat / Well Alright—Coral Q 72346—No position.

It Doesn't Matter Anymore—No. 1—April '59.

Midnight Shift / Rock Around With Ollie Vee—Brunswick 05800—No position.

Peggy Sue Got Married/Crying, Waiting, Hoping—Coral Q 72376—No. 14—Sept. '59.

Heartbeat / Everyday — Coral Q 72392—No position.

True Love Ways/Moondreams—Coral Q 72397—No position.

Learning The Game/That Makes It Tough—Coral Q 72411—No position.

What To Do/That's What They Say—Coral Q 72419—No position. Baby I Don't Care/Valley Of Tears—Coral Q 72432—No. 13—July '61.

Look At Me/Mailman Bring Me No More Blues—Coral Q 72445—No position.

Listen To Me/Words Of Love—Coral Q 72449—No position.

Reminiscing/Wait Till The Sun Shines Nellie—Coral Q 72455—No. 17—Oct. '62.

Brown Eyed Handsome Man / Slippin' And Slidin' — Coral Q 72559—No. 3—April '63.

Bo Diddley/It's Not My Fault—Coral Q 72463—Coming up.

HITS—AND FLOPS

That's the list of singles then. A list of huge hits and huge flops—most of the latter category being re-issues. Nevertheless such originals as "Listen To Me" and "Heartbeat", "True Love Ways", etc., did flop, and re-issuing did not bring success to them. "Heartbeat" was only re-issued because of a version by the England Sisters that EMI issued of the song.

Extra singles were issued in the States—but they are all included on album tracks here. The mystery track "You're The One" and the coupling WERE issued in the States but never released to the general public because of copyright difficulties with Buddy's wife. Many copies it is reputed are in the hands of U.S. Dee-Jays.



The disc career of the truly fabulous BUDDY HOLLY is spotlighted by NORMAN JOPLING. Picture is by courtesy of the BUDDY HOLLY APPRECIATION SOCIETY.

STARR'S MIDNIGHTERS

Experienced Freddie Goes A Bomb On Orange Juice And Liver Salts

WHEN I tell you that Freddie Starr, who teams up with the Liverpoolian Midnighters, nominates "orange juice AND Andrews' liver salts" as his favourite drink, you'll appreciate that this is a most unusual young Freddie indeed!

Right now, he is attacking the charts with his debut disc "Who Told You", b/w "Peter Gunn Locomotion". But though the group has been professional for only a few weeks, Freddie's history goes way back.

To when he was only eight years old. He's done pantomimes, charity shows, had his own song and dance act, worked in a miming duo, does impressions, was offered a part in a major Sam Wanamaker production (called off because of lack of loot) and won praise for his starring portrayal of a 15-year-old in the Rank movie "Violent Playground".

Background

Experienced, then. And ambitious. And determined to play a big part in the new R and B field.

I met Freddie and the massed Midnighters in the office of Press rep Tony Barrow. I listened to their background. How the Midnighters used to have one Gus Travis as a lead vocalist. How they teamed up with Freddie and one evening ventured south to the ice rink at Streatham.

There, David Adams, assistant to the indefatigable Joe Meek, took a quick look at the group and rushed to a phone, bubbling over with enthusiasm, to ring Joe. It was midnight . . . the right time to talk about the Midnighters.

Joe auditioned them. And says now: "I just couldn't believe that nobody had snapped them up before. I got on to all the publishers to submit material for them—and I must say it wasn't easy choosing the right songs."

"I'll never forget that recording session. Freddie was one bundle of energy, impersonating many other



FREDDIE STARR and the MIDNIGHTERS are no less than sensational as a visual act. That they sound pretty good, too, will soon be general knowledge, as their JOE MEEK-produced disc for DECCA gets the air plays. (NRM Picture.)

artists, cracking gags, making with the funny gestures all round the studio.

"Freddie genuinely is a show-stopper. But all the boys are individual personalities as well as being great musicians."

The boys say of Joe: "He's a fine recording manager. Strict, yes. He knows what he wants and makes sure he gets it. But he's strict in the sort of way that encourages us."

Said Freddie: "Nowadays we're finding we work at least six nights a week. We all had to turn professional to cope. Of course, a lot depends on whether the disc is a hit."

"On stage, we concentrate mostly on the rhythm 'n' blues field. That goes down best. We usually close with 'What'd I Say' but other big ones for us are 'Lonely Boy' and 'Good Golly Miss Molly'. Comedy? Well, if the audience is pretty seri-

ous we keep it that way. But we find our comedy is impromptu stuff—it just sort of comes to us.

"We don't want to harp on about this so-called Liverpool sound. There's maybe a danger that people will get fed up with hearing about it. But there's no doubt it is more down-to-earth than elsewhere. The groups seem to feel the music much more than down south. And you don't get a lot of 'em wearing horn-rimmed spectacles and doing all those together-movements."

BY
PETER JONES

Freddie and the Midnighters are now with the Brian Epstein organization and their personal manager is Alan Watts, now an associate of the Liverpool star-finder.

The boys in the group—a group with a surprisingly low average age:

Dave Carden: lead guitar and vocals, 19, a fanatic for the R and B field. He was, until recently, an advertising agent.

Johnny Kelman: rhythm guitar, 19, a one-time clerk. Names the Tornados as his favourite disc group.

Brian Woods: bass guitar and vocals, 19, another ex-clerk. His musical tastes swing from R and B to the classics.

Ian Broad: drums, 18, formerly an electrical salesman. An ambitious drummer who wants to become a top star.

And, of course, Freddie Starr himself. The fiery, fair-haired young man who's been in show business ever since he was just eight years old.

There are still many Buddy Holly tracks to be issued. A perfect tape has just been found by some U.S. dee-jays of Buddy singing 20 R&B standards. This will in due course be sold to Brunswick records (Coral here) and issued after backing has been dubbed by Norman Petty.

Also Mr. Norman Petty himself has many tracks to be issued—including some originals made with the Crickets. So there will no shortage of tracks it seems for many years at least.

Here's a list of Buddy's L.P.s and E.P.s . . .

E.P.:

LISTEN TO ME: I'm Gonna Love You Too; Peggy Sue; Everyday—Coral FEP 2002.

THE CRICKETS: Oh Boy; Not Fade Away; Maybe Baby; Tell Me How—Coral FEP 2003.

RAVE ON; Take Your Time; Early In The Morning; Now We're One—Coral FEP 2005.

IT'S SO EASY; Lonesome Tears; Think It Over; Fool's Paradise—Coral FEP 2014.

THE BUDDY HOLLY STORY: Raining In My Heart; Early In The Morning; Heartbeat; It Doesn't Matter Anymore—Coral FEP 2032.

THE LATE GREAT BUDDY HOLLY: Look At Me; Ready Teddy; Mailman Bring Me No More Blues; Words Of Love—Coral FEP 2044.

FOUR MORE: Send Me Some Lovin'; Last Night; Rock Me My Baby; You Got Love—Coral FEP 2060.

THAT'LL BE THE DAY; I'm Looking For Someone To Love; An Empty Cup; It's Too Late—Coral FEP 2062.

BUDDY HOLLY NO. 1.: You Are My One Desire; Blue Days, Black Nights; Modern Don Juan; Ting-A-Ling—Brunswick OE 9456.

BUDDY HOLLY NO. 2: Girl On My Mind; Love Me; I'm Changing All Those Changes; Don't Come Knockin'—Brunswick OE 9457.

SEVEN LPs — TWO IN CHARTS

Now the L.P.s:

THE CHIRPING CRICKETS: Oh Boy; Not Fade Away; You Got Love; Maybe Baby; It's Too Late; Tell Me How; That'll Be The Day; Lookin' For Someone To Love; An Empty Cup; Send Me Some Lovin'; Last Night; Rock Me My Baby—Coral LVA 9081.

BUDDY HOLLY: I'm Gonna Love You Too; Peggy Sue; Look At Me; Listen To Me; Valley Of Tears; Ready Teddy; Everyday; Mailman Bring Me No More Blues; Words Of Love; Baby I Don't Care; Little Baby—Coral LVA 9085.

THE BUDDY HOLLY STORY VOLUME ONE: Raining In My Heart; Early In The Morning; Peggy Sue; Maybe Baby; Everyday; Rave On; That'll Be The Day; Heartbeat; Think It Over; Oh Boy; It's So Easy; It Doesn't Matter Anymore—Coral QLVA 9105.

MILLION-AIRS (with other artists) Peggy Sue—Coral LVA 9126.

THE BUDDY HOLLY STORY VOLUME TWO: Peggy Sue Got Married; Well . . . All Right; What To Do; That Makes It Tough; Now We're One; Take Your Time; Crying, Waiting, Hoping; True Love Ways; Learning The Game; Little Baby; Moondreams; That's What They Say—Coral LVA 9127.

THAT'LL BE THE DAY; You Are My One Desire; Blue Days, Black Nights; Modern Don Juan; Rock Around With Ollie Vee; Ting-A-Ling; Girl On My Mind; That'll Be The Day; I'm Changing All Those Changes; Don't Come Back Knockin'; Midnight Shifts—Brunswick Ace of Hearts 3.

REMINISCING: Reminiscing; Slippin' And Slidin'; Bo Diddley; Wait Till The Sun Shines Nellie; Baby Won't You Come Out Tonight; Brown Eyed Handsome Man; Because I Love You; It's Not My Fault; I'm Gonna Set My Foot Down; I'm Changing All those Changes; Rock A-Bye Rock—Coral LVA 9212.



Karl Denver
Indian love call

F 11674 45 rpm



The CRYSTALS
Da doo ron ron

HLU 9732 45 rpm



Neil SEDAKA
Let's go steady again

RCA 1343 45 rpm



Rick NELSON
String along

05889 Brunswick 45 rpm

COME ON
The Rolling Stones

F 11675 45 rpm

Ned MILLER
Mona Lisa

HL 9728 45 rpm

Duane EDDY
Lonely boy, lonely guitar

RCA 1344 45 rpm

Buddy HOLLY
Bo diddley

Q 72463 Coral 45 rpm

The Batchelors
Faraway places

F 11666 45 rpm

TEENAGE HEAVEN
Johnny Cymbal

HLR 9731 45 rpm

Jim REEVES
Welcome to my world

RCA 1342 45 rpm

WHO TOLD YOU
Freddie Starr &
The Midnighters

F 11663 45 rpm

Jerry Lee Lewis
Teenage letter

HLS 9722 45 rpm

Della REESE
More

(from the film 'Mondo cane')

RCA 1348 45 rpm

Brenda LEE
Losing you

05886 Brunswick 45 rpm

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Jazz Band · The old kitchen kettle
Levi's monkey Mike · The fiddler kept
on fiddling · In a little Wigan garden
I went all hot and cold and five others

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Q 72462 Coral 45 rpm

Brunswick

CORAL

U.S.A. & THE SHADOWS BY A DEE-JAY

RAY NORTROP is a young man on his way up in the field of pop music. He has signed to be disc-jockey on a series of programmes to be put out by C.B.S. He has met all the top stars. And here he relates some controversial views about . . . American teenagers; and the Shadows.

"Some say the Shadows never worry; others who are closer say they DO worry. Most of their fans, after seeing how popular the Shads are throughout the world, are beginning to have doubts about their ability on record after seeing the tremendous success of the Tornados' 'Telstar' in the United States.

"Unless the Shadows are really super-human and completely care-free, it must be a safe bet that they are having doubts themselves now about their success chances across the Atlantic. Which brings me straight to the point . . .

"Why isn't a fabulous group like the Shadows good enough for the American Top Hundred or, for that matter, Top Five Hundred? There IS a 500 listed, by the way, in one States-side magazine.

Potential

"The best group in Britain, with fantastic potential and tremendous personality. Yet American disc-buyers do precisely NOTHING.

"In any other record-buying country, the Shads are feted as THE group. The group not only backing Britain's top popster, Cliff Richard, but which never missed the charts with any one of their singles, EP's or albums ever since the days of 'Apache'.

"Yet the States, biggest-buying country of them all, appear to prefer one-hit artists rather than consistent best-selling artists who are not only talented on playing ability but can also read music, compose their own tunes and even A and R their own sessions.

"Naturally one cannot crib at the success the Tornados have had in the States. But I think it is high time that the pop fans over the Atlantic woke up to the fact that we have a group who are not a one-hit outfit but who could keep the Top Twenty alive and buzzing every few weeks with new renditions.

"Far be it from me to say that the United States' fans have no sense. But a goodly percentage of them have had the opportunity of seeing and hearing the Shadows at their best.

Superior

"Are the Americans so superior that they can give the cold-shoulder to such talented boys. Or, conversely, is it because the Shadows are so superior to the American groups? It can only be one thing or the other. And Britain can't do anything much to put it right.

"What can America do about it? Plenty. But the dee-jays over there just cannot be as forceful as the slicker British disc pluggers.

"In my own hour-long shows which are to be taped here but which will be broadcast throughout the United States and Canada by the Canadian Broadcasting System, I am giving the Shadows a really big build up. I intend playing two of their discs each week in my first six programmes.

Let's hope it pays off good dividends.

"It's time the Shadows really got through to the American fans." —RAY NORTROP, 5 Riley Avenue, Balby, Doncaster.



SAM COOKE back in the charts again. He is an unpredictable best-seller here—but automatically clicks in America.



GRAHAM JAMES — an actor by profession. Now he enters the recording field under the management of ROBERT STIGWOOD.

MR. COOKE'S UPS & DOWNS

By Norman Jopling

IN England Sam Cooke is one of the few singers who is accepted by all types of pop music fans. Hit parade buyers, swing fans, and R & B fans all like Sam. Yet he isn't an artist with an enormous following—or one who manages to make regular chart entries. Some of Sam's best discs haven't made the charts—but his most commercial have. The current favourite is the swinging "Another Saturday Night", already a big hit in the States, and heading in the same direction here.

His last hit was "Twistin' The Night Away", one of the twist classics. Believe it or not, there are twist classics—they are the tunes that orchestras play when demonstrating strict tempo twisting—"The Twist" is not one of them—not enough tune—but "Let's Twist Again" is. Before then Mr. Cooke had a number of hits, all widely spread apart with discs like "You Send Me", "Chain Gang", and "Cupid". His first "You Send Me" was issued on the Speciality label (London here) after quite a number of misses.

Gershwin

Although this disc isn't currently available—three of Sam's Speciality waxes can be obtained on the current London L.P. "Our Significant Hits"—which contains the follow-up to "You Send Me" called "I'll Come Running Back To You". But the surprising thing is that the latter title was recorded before the former. After Sam had this first U.S. hit, made it in Britain too. That was Sam's last success in Britain for a long time. It was coupled with a first-rate version of the George Gershwin number "Summertime" which was badly run down in disc reviews here. It was lucky the reviewers hadn't then heard the Marceles version of the song!

"You Send Me" was sent into the British charts through a lot of plugging, particularly on the 12-5 Special—a late night screening of the 6-5 Special pop show then being shown.

"That's All I Need To Know" was Sam's last Speciality recording before he contracted with Keen in the States. Then issued on HMV, Keen issued many recordings of Sam's with huge success in the States but not here. "Love You Most Of All", "Everybody Likes To Cha Cha"/"Little Things You

Do" were all big hits in the States. Sam's next disc made our top twenty—but was completely overshadowed by the Craig Douglas cover version of the song. It was of course "Only 16"—and like all of Sam's discs it reached the top forty there. Here though, one of Sam's best discs lost out—and Sam was to have a long wait before his next hit.

Sam switched from Keen to RCA after his latest single "There I've Said It Again"/"One Hour Ahead Of The Posse".

Millions

While he was changing labels, all of Sam's disc companies decided to issue sides by him. The results were "Happy In Love" on London, "Teenage Sonata"/"If You Were The Only Girl In The World" on RCA and the wonderful "Wonderful World" on HMV, probably his best disc. "Wonderful World" was a huge hit in the States but didn't mean much here. Then came another big hit for Sam on both sides of the Atlantic on RCA. It was his "Chain Gang" success—which reached the number two spot in the States giving Sam his fourth gold disc—or so his disc companies said. The others were reputedly "You Send Me" (later a confirmed million-seller), "I'll Come Running Back To You" and "Wonderful World". And despite a cover version by Ronnie Carroll, Sam still managed to make the top ten here with it.

Swing

"Sad Mood", "That's It I Quit I'm Moving On" followed, all flopped here—hit it in the States.

"Cupid" was a huge hit here and in the States, and Sam's L.P. out-

put began to grow. "Cooke's Tour, Two", "Hits Of The Fifties", etc. followed, after the success of his "Encore" L.P. of swing stuff on Keen.

Sam himself came from a religious family—his father was a gospel preacher and Sam still has the gospel feel in his voice. It was actually his father that helped Sam make up his mind about going into Show Biz.

Said Dad "It isn't so important what you sing. What matters is that God gave you a good voice—and the reason must be to make people happy by your singing. Go right ahead".

That was four years ago while Sam was singing with the Soul Stirrers at the Los Angeles shrine Auditorium. But in 1960 Sam suffered a serious setback to his career. He was involved in a road accident while travelling to a show in Arkansas, and one of his best friends was pulled dead from the wreckage.

For hours surgeons fought to save Sam's eyesight—they took six slivers of glass from one eye . . . and it was touch-and-go. Finally Sam pulled through and now, happily, his eyesight is unimpaired.

As he puts it: "The shock set me back. Then I got to thinking that God had, in his infinite wisdom decided to let me stay around for a while. But believe me I'm a wiser person as a result of my brush with death".

Popular

One of Sam's ambitions was consolidation on the disc side. That he has achieved. For every Sam Cooke disc makes the U.S. charts—and many make the British charts. After "Cupid" came the flop "Feel It" considered to be his worst disc but it was followed by "Twistin' The Night Away"—his biggest hit here. Album's like "My Kind Of Blues", and "Twistin' The Night Away" followed.

Sam Cooke it seems then is probably one of the inconsistent consistent on the scene. For in the States the great Sam Cooke double-sider "Havin' A Party"/"Bring It On Home To Me" was another major hit but it flopped here. And follow-ups like "Nothing Can Change This Love" and "Send Me Some Lovin'" flopped. But now of course "Another Saturday Night" has made the charts much to everybody's pleasure.

Which can't be bad for the guy who in the long run is probably one of the most popular U.S. singers here . . .

Another Actor Turns Singer

THERE are two ways of breaking into the recording business. Either you go on banging your head against the proverbial brick wall until mates call you "flat top" . . . or: you have a shattering slice of good luck.

Like Graham James. Twenty-two, lucky, fair-haired, lucky, blue-eyed, lucky. The young stage star described by Caroline Maudling, actress daughter of the Chancellor of the Exchequer as "my ideal man".

How lucky? Well, Graham was understudy for the leading man in a London revue called "Not To Worry". The leading man had a bad throat on dress-rehearsal night . . . so Graham stood, hidden by a hunk of scenery, in the wings and sang all the songs while the leading man mimed the words.

No, Graham did NOT take over the lead. But . . . in the audience was London producer looking for a juvenile lead for Lionel Bart's "Blitz". He couldn't see Graham but he liked what he heard.

And Graham was IN. He's been with "Blitz" since the opening night. But hang on! There's more luck on the way . . .

The astute Robert Stigwood turned up to see "Blitz"—his main interest being that Grazina (Frame), one of his artists, was making her farewell appearance in the show. He, Mike Sarne and Grazina were planning to have a meal afterwards.

Bob rated Graham's performance and voice highly. He signed him and added him to the dinner party. A few weeks later, Graham cut the highly interesting debut disc "(If You Would) Only Say You Care", along with his own composition "I'm Gonna Make It With You". Now, disc-success-wise, it's up to you . . .

DRAMA

Said Graham: "The ironic thing was that show 'Not To Worry' folded in two weeks! Now I'm committed to 'Blitz' until the end of the run but I'll be able to do television and radio shows, plugging the disc."

Graham is a very experienced artist. He attended the Corona stage school, joined the repertory circuit played straight drama in the West End in "The Diary of Anne Frank", toured in "The Boy Friend", did television with Caterina

Valente in Italy and with Charlie Chester in Britain.

So if luck has played a huge part in his disc debut, he's worked hard enough to earn it.

By PETER JONES

Said Graham: "The odd thing about Britain is that the bookers find it hard to believe you can be both actor and a singer. They expect you to do one or the other . . . though there's a much more reasonable attitude about it all in America.

"But John Leyton has made the breakthrough here on behalf of the actor-singers. His role in 'The Great Escape' is absolutely straight. No singing. He's accepted as . . . an actor. And Mike Sarne is following up the break-through with his performance with Rita Tushingham in 'A Place To Go'."

Graham's own tastes in music run from Ray Charles, through Buddy Greco, Ella, Eydie Gorme and Della Reese. His own ambition, musically: to make an L.P. of standards perched by the great composers of the 1940's. With either a huge big band backing or a small combo.

And he'll soon be polishing up a stage act ready for his first foray into the word of one-nighters.

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NOTE: READ ABOUT BOBBY ON PAGE TWO



The HOLLIES, currently riding high in the charts, are pictured high above a hometown swimming pool. But there should be no "diving in at the deep end" for them now that success is theirs.



The HOLLIES again—this time in action on stage. Their PARLOPHONE recording of "JUST LIKE ME" is currently at No. 26 in only the third week of release. Recording manager is RON RICHARDS.



Spear-heading the Manchester challenge to Liverpool are FREDDIE and the DREAMERS, whose lilting and catchy "IF YOU GOTTA MAKE A FOOL OF SOMEBODY" is resting solidly at No. 7 this week. COLUMBIA is the label in their case. A really talented and well-dressed team — as are the HOLLIES.

THE MANC



Another shot of the HOLLIES, this time on a bridge over the famous MERSEY—but at the Manchester end! The boys seem to be contemplating their current success, or else working out a follow-up number!



An action shot of the HELLIONS, who are to be tested by DECCA. Local fans rate them highly and their manager, GEOFF MULLINS, reckons that the big provincial breakthrough has encouraged the group and benefited their career.



Another fast-rising team are the WHIRLWINDS who, like most Northern teams, make a speciality of the R&B style. With just a very few of Manchester's groups listed here it looks like another Liverpool scene all over again. Where next? GLASGOW? BIRMINGHAM? — YOU TELL US!

THE HOLLIES

We would like to take this opportunity of thanking everyone concerned for the wonderful help and co-operation given to them, and us, on their first record.

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LONDON

CHESTER BEAT SCENE

an NRM Roving Report

A CONDUCTED TOUR BY THE HOLLIES

HALF an hour's fast drive from Liverpool lies a bigger and smokier city. Home of a ship canal, a test cricket ground, and the F.A. Cup winners—but a forgotten city when it comes to beat music. A city submerged by the publicity that has come from Liverpool just half an hour away.

And now, only now, is Manchester beginning to shine through the Liverpool-dominated charts, to bring some of its own groups to national prominence. Names like Freddie And the Dreamers, The Hollies etc. are currently sharing the charts with The Beatles and the Pacemakers.

It was the Hollies though, who took NRM's Roving Report Team on a conducted musical tour of the big one-million plus city—the city of smoke, grime—and hidden away in corners some fabulous music. Music like "Just Like Me"—the great R & B styled numbers that the Hollies are pushing up the charts, and "If You Gotta Make A Fool Of Somebody" by Freddie And The Dreamers.

But before a look at the Manchester scene, let's take a look at the Hollies. There are five of them—and they've been playing together since Christmas—hence of course their name. Lead singer is Allan Clarke, while lead guitar and vocal support comes from Tony Hicks, rhythm guitar and vocal support from Graham Nash, while Eric Haydock plays bass guitar. The unusual thing is that Eric plays a six-string bass, which enables him to play solos on bass—especially Jet Harris numbers.

Last but not least comes drummer Don Rathbone.

The boys themselves were all part of the Deltas beat group—except for Tony Hicks. When the Deltas disbanded the boys approached Tony, and the Hollies were formed. Their recording contract was got for them by their personal manager Tommy Sanderson who brought them down to London for a recording session with Parlophone's Ron Richards.

They recorded several numbers, most of them R & B type things and it is thought that one of these may be used for a follow up to their "Just Like Me" hit. The latter title was chosen by EMI—but the boys didn't really think it would go.

"We quite liked the number" they told me "But we didn't think it would be issued as a single, let alone reach the charts..." The boys themselves think a lot of the Liverpool groups—but more of the Manchester scene. They applaud the Beatles but try for a distinctive sound.

"I think that many people tend to say that every group that features a vocal these days is trying to copy the Beatles" said Eric. "But it's obviously not so. The Beatles are good vocally—but instrumentally there are better groups on the scene. Mind you I'm not running them

feel the benefits of the big provincial break-through.

Another up-and-coming team is the Whirlwinds, pictured here. They too make a speciality of R & B numbers.

The list of the groups carries on. And all of them play at the Oasis, which is Manchester's equivalent to the Cavern, a Dance-Hall cum Coffee Bar, they even produce their own magazine to cater for the Manchester beat scene. The Hollies, together with Freddie and The Dreamers are strong favourites there where discs are also played. Gimmicky groups also exist on



Our hosts THE HOLLIES, pictured with the owner of the fabulous OASIS and his wife. Looks like a planning conference going on.

**Story by
NORMAN JOPLING
NRM Pictures by
DAVID MAGNUS**

down. They're a fantastic team but I reckon some of our home-grown groups can hold their own against the Liverpoolians any time."

Like a lot of other new chart groups the boys prefer R & B to the softer forms of popular music. Their repertoire includes much of the Coasters material—their version of "Searchin'" is very good indeed—and songs by Arthur Alexander, Chuck Berry and Bo Diddley and the Isley Brothers.

The group turned professional in March this year, and all of them have given up their former occupations. They love the work they do and the songs they sing—and they all share the same musical tastes.

On Saturday though, the five boys showed us around Manchester and some of the groups who play in the clubs. Apart from Freddie and the Dreamers, the chart group who have now made the top ten there, are other groups like the Hellions, who we caught playing down the Twisted Wheel club.

This team are about to be auditioned for a test for Decca, and they hope they will be found good enough to cut a disc. Line-up is Ian Walker, bass, Derek Leckenmy, lead guitar, plus Barry Whitwain and Malcolm Roberts, the two other members of the team. Manager Geoff Mullins told me that the group has been playing in and around Manchester for some time—they were now just beginning to

the scene. Danny and the Dominators have worked out a new act "The Rocking Slaves Of Babylon" complete with slave-type clothes, chains and whips. And they certainly don't go unnoticed! Clothes-wise some of the Manchester groups don't bother. Others—like the Hollies—are the complete opposite. They dress in immaculate casual clothes, Tab-collar shirts, boots, and leather and suede gear. Much of this is bought from a Stockport shop called The Toggery, probably the most modern and best-known clothes shop for miles around.

Stage-wise most of the Manchester groups are slick and polished. We saw the Hollies perform some way out of Manchester on a date—and the kids went wild. Numbers like "Twist and Shout", "A Taste Of Honey", "I Can Tell", "Roll Over Beethoven" all went down tremendously well.

Other Manchester groups that seem to be hitting the big-time are Pete Maclaine and the Clan—whose disc "Yes I Do"/"U.S. Mail" is to be issued on Decca on July 19th. Shaun and Sum People, Wayne Fontana and the Mindbenders, are but a few of the Manchester groups that are filling venues like The Three Coins Club.

That's just about it then, on the Manchester scene. And make no mistake the potential is there for some of these beat groups to be as big as the Liverpool ones are now.

It's our guess that they won't have to wait too long...

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NAT KING COLE'S FIGHTS

How Nat battled against prejudice and ill-health

NATHANIEL ADAMS COLES, son of a Baptist minister, played piano in a Hollywood bistro and an over-imbibing customer placed a gold paper crown on his head and called him Nat "King Cole". That was 25 years ago.

The "King" wrote a song called "Straighten Up And Fly Right" and recorded it. It's still a big hit. But it was made 20 years ago.

Nat Cole last visited the British Isles in 1954—though he is returning to start a new tour on Saturday, July 13, 1954 was nine years ago.

by
PETER JONES

Few major stars have stood the test of time so well. Few have made more money over such a long period of time. He owns a paper cup factory; a prize fighter; his own film and television company; and a record-making set-up, sponsoring particularly the career of America's Frank d'Rone.

Estimate his earnings at £500 a day and you're not far out. His voice does the trick, in the main, these days—but remember he was previously consistently voted top jazz PIANIST before the million-sellers like "Nature Boy", "Too Young", "Rambling Rose" and so on came so smoothly into the charts.

Nat recalled the early days. The bad old early days. At twelve, he was a church organist. He also organised a 14-piece high school band, charging a top whack per man of sixpence a head. By 1937, he joined a revue "Shuffle Along" which was a Californian "smash" . . . except that somebody disappeared with the takings.

He formed a seven-piecer which flopped. He ate at a soup kitchen. He refused to go home and admit failure and found himself working the sleazy clubs and clip-joints.

Then, in 1937, he formed a quartet at the Swanee Inn, for 75 bucks a week for all four of 'em. The drummer didn't turn up. **THE NAT KING COLE TRIO WAS BORN.**

NERVOUS

Nat recalls: "One night, we had this portly lush in there. He weaved a shaky way right up to the stand and demanded I sing 'Sweet Lorraine'. He kinda bawled at me. It was made clear I couldn't refuse. So, feeling very nervous about it all, I agreed to make my vocal debut. I was offered a 15 cent tip. Couldn't take it because of the house rules . . ."

"But such gratitude failed to make me think there was anything special about my singing voice.

"It was quite a while later that Johnny Mercer set up a recording company and wanted me to sing my song 'Straighten Up And Fly Right'—I'd sold the number for 50 dollars to pay the rent.

"Even when that went O.K., I still thought of myself as full-time musician, part-time singer."

Nat married in 1947. The second-

largest wedding in Harlem's history. His wife: Maria Ellington, singer with Duke Ellington's band, though no relation. A 21,000-dollar wedding.

FIGHTS

That caused trouble. Nat and Maria bought a Tudor-styled house in Hancock Park, an exclusive area of Los Angeles. The locals didn't like the "invasion of Negroes".

A lawyer representing the locals called to say: "We don't want undesirable people coming here."

Replied Nat: "Neither do I . . . and IF I see anyone undesirable coming into the neighbourhood, I'll be the first to complain."

The Coles won.

Except over income tax. Nat was faced with a huge bill for back taxes. To repay, took years of heavy work, of worry, or frustration. And it took toll of his health.

It was at the Easter recital at Carnegie Hall in 1953 that he collapsed. He had acute ulcers and internal haemorrhage.

Nat won this terrible fight, too. But with the loss of half of his stomach.

WISELY

He had to take it easier. He invested his money wisely. He worked less. He built an organisation on which he could lean. He forced time off to look after the loyal Maria, their children Carol, Natalie, Nat Kelly, Casey and Timolin. And to watch the Dodgers play baseball.

The Nat "King" Cole we'll meet

on this long-awaited return trip to Britain is a slowed-down man, except on his personal appearances. He's a happy man, but taciturn. Merely to list his background of hit albums and singles would take a full column of this magazine.

His previous British visits were in 1950 and 1954, when he played the London Palladium . . . and he flashed in for the Royal Command Performance of 1960 at the Victoria Palace.

IN TOUCH

Now he comes in with a fast-rising disc, "Those Lazy-Hazy-Crazy Days of Summer", looking forward to working on tour with the Ted Heath Orchestra, a set-up he admires greatly.

But through the tour, he'll be keeping in touch with his businesses in the States. Especially the career of potential champion middle-weight boxer Gene Johns.

The tour dates?

July 13, Finsbury Park Astoria; 14, Odeon, Hammersmith; 17, Odeon, Glasgow; 18, Odeon, Leeds; 19, Odeon, Birmingham; 20, Odeon, Manchester; 21, Odeon, Liverpool; 26, Capitol, Cardiff; 27, Odeon, Lewisham; 28, Odeon, Hammersmith.

And what I say is: "You're more than welcome, Your Majesty."



NAT KING COLE: A thoroughly charming gentleman, as you will discover if you are fortunate enough to meet him on his forthcoming tour. Above he is pictured with one of his countless awards.

Broken Date

ONE of the many foreign recordings of Don Phillips' British Instrumental—"Broken Date" (Publishers—Lawrence Wright) is being released here on MGM, week-end of June 21. It is by Lala Schifrin, one of America's leading Bossa Nova figures from Brazil, and was given a B-plus (very good) rating in U.S. "Cash Box". The number was also recorded in the States as a double-sided single by Frank Hubbell—a singular honour for a British tune.

Originally recorded here by Gerry Brown on Fontana, there have also been two releases in France and two in Spain and local recordings already taped are due to be released at any moment in Germany and Italy.

Don's latest Instrumental "Mermaid" received its first broadcast recently by the Bob Miller Orchestra in Parade of the Pops.

MERSEY ALBUMS

Due for release soon: Two LP's from Oriole entitled "This Is Mersey Beat." John Schroeder and Jeff Frost recorded numerous groups on Merseyside, and nine of them will feature on the records. Volume one will have twelve numbers by such groups as Faron's Flamingos, Earl Preston and the T.T.'s, Sonny Webb and the Cascades, The Mersey Beats, Derry Wilkie and the Pressmen, Rory Storm and the Hurricanes, The Del Renas, Ian and the Zodiacs, and Mark Peters and the Silhouettes.

The Merseyside sound has definitely been captured here, and record buyers all over the country will have the opportunity to decide once and for all whether they consider that all Liverpool groups sound the same.

My opinion is that all the personalities of the individual groups has been maintained. When you buy the LP, compare such groups as The Hurricanes and The Cascades, The Silhouettes and The T.T.'s, and you will find that, although there is a basic Merseyside sound, each group has a style of its own.

KENNY BALL'S JAZZMEN v. GNATS

KENNY BALL appears on Thank Your Lucky Stars this Saturday and has already been rebooked for the August 3 show, when he'll be playing on Saturday Club the same morning.

Kenny and the Jazzmen are concentrating on holiday resorts during July: Grimsby on the 1st, Bexhill (3), Margate (6), Southsea (7), Bournemouth (10), Torquay (12), St. Austell (13), Weymouth (14), Douglas, Isle of Man (18), Clacton (26), Brighton (27) and Folkestone on August 1. In August the Ball band go to Ireland for their fourth tour of the Emerald Isle.

Last Saturday the band played for 3,000 young Conservatives at Meriden, near Coventry. The evening was almost ruined, not by Labour but by the fact that they only had one mike (they used loud hailers for vocals and announcements) and by gnats. When the lights were put on the bandstand in the late evening a swarm of gnats descended and the boys had to blow in a cloud of insects.

GLENDA'S GLAD

GLENDA COLLINS, singing at Accrington and Bury clubs last week, discovered that her HMV recording of I Lost My Heart At The Fairground is getting plenty of spins—at fairgrounds! And the number seems to be having an effect.

Visiting a fairground near Bury to thank the fair's deejay, Glenda became embroiled with a gang of youngsters aged between six and ten. They attached themselves to her and followed her around, eagerly accepting ice creams, rides on the dodgems, etc.

Then Glenda returned to her hotel to change for her first show. When she came out one of the kids was waiting for her. He waited for her outside the club and followed her back to the hotel when she returned long after midnight. It took some persuading to get him to go home.

It seems he too "lost his heart at the fairground."

MANDY MASON FOR I.O.M.

PARLOPHONE recording star Mandy Mason starts a nine week season singing with the Nat Temple Orchestra at the Villa Marina Ballroom, Douglas, Isle of Man, this weekend.

Mandy has also been booked for a month at the Top Ten Club, Hamburg, in September.

The Temperance Seven play a one night stand at the Villa Marina on July 21.

R & B NEWS

GOOD news for all R & B fans is that Pye are issuing Chuck Berry's "Go-Go-Go" on June 18th. Rated by many as one of his best discs it was Chuck's last hit in the States. Also Chuck is very likely to tour here next autumn.

A probable new release from Bo Diddley—plus the great news that Pye are to bring Bo over here next month for 'promotional purposes'. But can anyone imagine Bo on Saturday Club?

Five Jerry Lee Lewis L.P.'s will probably be issued in the States, and later here. Three of them will be series L.P.'s—Jerry sings Hank Williams, Al Jolson, and Jimmy Rogers. The details of the other two are not known.

RICK ROUTED! Current Failure

WHAT do modern beat groups need most of all? Electricity!

The act of Ricky Bowden and the Escorts fizzled out at the Kiosk Ballroom, Castleford, Yorks, on Saturday night when a power failure plunged the town into darkness and deadened the amplifiers. So drummer Rocky Ford and the drummer of the supporting group staged a drum battle for 90 minutes until the power surged back.

JAZZ STARS BBC SHOW

AT last week's party—held at the Hon. Gerald Lascelles' pad, Fort Belvedere—in honour of the American stars who appeared over the weekend at the Bellevue, Manchester, Jazz Festival the three stars were lined up by BBC producer Steve Allen for the Monday night radio series The Jazz Scene. Dizzy Gillespie, Buck Clayton and Bud Freeman will be heard in coming weeks in the programme's "Hear Me Talking" spot.

JIM'S ROBBERY HAPPY ENDING

THE NRM news desk frequently receives sad stories about stars having their equipment, cars and clothing stolen. But here's one with a happy ending:

Northern beat singer Jimmy Crawford's car was stolen while he was visiting his agent's office in Sheffield on Sunday.

Twenty minutes later the police had found the car half a mile away. £30 in notes, Jimmy's electric shaver and his amplification system were recovered intact.

Said Jimmy: "The police round here really are as marvellous as they look on the telly."

ANOTHER CLASSIC GOES A-POPPING

FOLLOWING the current vogue for popping the "classics" Mike Ford and the Consuls offer Jeremiah (a version of the Trumpet Voluntary) on Piccadilly. It's due out on June 18.

The same day sees release on Pye of Petula Clark's Valentino, a number that Pet started to record on February 13 but the session ran on after midnight and into St. Valentine's Day! The number was written by the a & r man, Tony Hatch (whose wife presented him with a second daughter—named Amanda—on Sunday).

June 21 is release date of Hello Josephine by a debut group, Wayne Fontana and the Mind Benders.

No prizes for guessing the label.

THE AMERICAN SOUND — BY TWO AMERICANS

WAYNE GIBSON and the Dynamic Sounds will become Decca's answer to Cliff Richard and the Shadows. A confident prediction put forward by two young American independent disc producers, Shel Talmy and Mike Stone, now working in Britain.

These two 25-year-olds recorded the Gibson sound. Back in the States, they produced the "Alley-Oop" hit. Here, they scored biggest with the Bachelors' "Charmaine". Two outspoken men. Knowledgeable men.

Listen to Shel: "All that talk about a Liverpool sound is a myth. There isn't such a thing. What has happened merely is that three groups from the same area came out with good numbers on good records.

"Out of the 300 alleged groups in Liverpool, only half a dozen of them stand any sort of chance. Now everybody is trying to get in on the act and agents are rushing around signing singing street cleaners."

Latest released disc by the Talmy-Stone partnership is by the Dixielanders, a seven-piece Irish group. Most reviewers heard it and assumed it was an American recording by an American group. They also assumed the lead sound was an organ, a la Tornados. It wasn't. It was a cunningly recorded mixture of flutes and soprano sax.

by
PETER JONES

But the essential thing about "Cyclone" was its Americanness.

Said Shel: "That's the whole point. I used to be a recording engineer and Mike was on the sales side of an American company. We knew that British producers were trying to get that American sound in their own studios—and were finding it hard. We wanted to see Europe anyway, so we packed up and came here.

"We figured the best way was for Americans to get the American sound in Britain.

"What's the difference in the sound? Well, the American sound goes more on 'feel'. That's the basis. The musicians get together, have a coupla run-throughs and get to 'feel' the number. It doesn't have

to be perfect, musically. The odd strange note doesn't matter.

"Really, it's the fault of the British producers. They've been influenced by this search for a sound which comes from another country miles away.

AUTHENTIC

"We read about the Rhythm 'n' Blues cult here. Well, we don't dig this. We haven't heard anything like authentic R and B—except with this boy Wayne Gibson and the Dynamic Sounds.

"Anyway, look out for Wayne Gibson when his disc comes out on July 5. We hope you'll agree with us. And they are a London group.

"What we'd like to do is get more of the American R and B stylists known over here. There's a guy called Danny Rawles, for instance. A fantastic singer, but you've never heard of him in this country. There are others.

"We'd like to see Brook Benton getting away here, for instance. He's another great singer."

Next effort by Talmy and Stone is on the folksy kick—they think tremendous interest was caused here by the visit of the Limelites. Two boys called John and Alan are lined up.

"We plan to stay on quite a while yet," said Shel. "There's a whole lot of scope here in Britain for Americans who can get away from the British sound."

Well, their remarks have contained a few pretty pointed barbs. Especially where the Liverpool scene is concerned.

But from all reports, the Young Americans could be on a decided winner with the Dynamic Sounds of Wayne Gibson.

ANOTHER BEATER FROM JOE



A cheery grin from pop star JOE BROWN whose latest is tipped for the top.

JOE BROWN

Nature's Time For Love; The Spanish Bit (Pye Piccadilly 35129)

STRAIGHT in goes Joseph ... straight into a catchy little song that seems a dead-end bet for high chart ratings. Rock-along pace, with a slightly thrown-away vocal but a most determined beat behind him. He has the Breakaways on the vocal background, as per usual, and the whole thing is happy-go-lucky and compelling. Yes, must be a hit. "The Spanish Bit" is Joe's way of describing some excellent, meandering guitar work. It shows once again that he has few betters on guitar technique—something some fans tend to forget.

FOUR 🍷🍷🍷

TOP 20 TIP

THE CARDIGAN BROTHERS

I Know Know Know; Let's Go To The Movies (London HLU 9740)

RATHER unusual piano lead in the boys' delicate harmonising. It's a happy little tune but there's something old-fashioned about the treatment. The brothers show some useful ideas of voice-blending but in parts the piano takes chief honours. One of those in-between discs that are hard to assess. Old-time silent movie piano for the flip before a crack of drums gets the boys into a lively up-tempo song. Again, it's not in the most modern idiom but may stand a stronger chance than the advertised top side.

THREE 🍷🍷🍷

WENDY RICHARD AND DIANA BARRY

We Had A Dream; Keep 'Em Looking Around (Decca F 11680)

WENDY was the young lass who was with Mike Sarne on his mammoth "Come Outside" hit. This one is a dual-girlie number with a touch of the Vernons Girls about it. It's a medium paced beat sort of thing with the girl singing attractively out-of-tune about the stars who they saw in their dream. Fair old lyric with a certain amount of commercial appeal. But not enough for the charts we imagine.

Flip jogs along at a fast pace—with the girls sounding pretty authentic on this side which deals with the dance hall scene. Their vocalising isn't perfect but it's not too bad.

THREE 🍷🍷🍷

MAL RYDER

Cry Baby; Take Over (Decca F 11669)

SIMPLE, strummy guitar only as Mal sets the pace of this happy little piece. Something of a yodeling effect in parts, with some dual-tracking. It's one of those over-all pleasant offerings with moments of dynamism. Given the right sort of exposure it could catch on in a hurry. Certainly it's above average. A swoopy sort of backing for the mid-tempo flip. More recording gimmicks and another slab of inoffensive listening. Top side's the one to watch.

THREE 🍷🍷🍷

JOHNNY MATHIS

Every Step, Of The Way; No Man Can Stand Alone (CBS AAG 152)

THIS one is a current U.S. hit for Johnny who sings his way gently through this pretty song which has an immense amount of appeal. It could, and may well be a big hit. He performs the tuneful ballad in his inimitable style—and this one could be a hit for Johnny. Strings and chorus back him up.

Rather a hymnal quality about the flip, probably a deliberate attempt to create atmosphere which comes off well. We liked the medium paced ballad. Nothing new from Johnny here though.

FOUR 🍷🍷🍷



MATHIS — A hit?

THE JAYS

Shocka-Boom; Across The Sea (Fontana TF 402)

GIRL group on a boom-along song with an Oriental sort of atmosphere. A bit over-chanty, perhaps, and it's a wee bit difficult to pick up the lyrics in parts. But it's also rather exciting and could prove a favourite on the jukes. Not really chart potential. Flip is less frenzied and the gals emerge as a coolly efficient group. Song has a lot to commend it, though again is not in the usual chart-entering idiom.

THREE 🍷🍷🍷

DAVE CURTIS

You Don't Love Me Anymore; Sweet Girl Of Mine (Philips BF 1257)

SUPPORTED by the Tremors Dave gives out on this professional polished beat number. Repetitive beat on the rock number, which has a run-of-the-mill flavour. Good lyrics on the disc—but the tune isn't there really. Well performed with some good choral work, and a fair guitar solo.

Flip is a fair number with a busy backing and again fair lyrics with a better tune. More commercial though.

THREE 🍷🍷🍷

CLIFF RIVERS

True Lips; Marsha (London HLU 9739)

A PRESLEY take-off on this one—a disc with a fastish beat and some Presley type singing on the disc which hasn't much to offer. Not bad but without the appeal of a Presley disc. We don't rate it much—and there's a lot of unnecessary gimmickry on this one.

Flip is a slow ballad without much appeal. There's a fair old lyric but it won't do very well. Still, you never can tell can you.

TWO 🍷🍷

JENNY MOSS

Hobbies; Big Boys (Columbia DB 7061)

ANOTHER birdie from the EMI stable gets the benefit of the harmonica on this commercial dual-tracked number with the usual teen appeal—namely the Shapiro sound. Busy backing with everything thrown in—not bad but not too good either.

Flip isn't so much in the same vein—instead it's a sort of slower commercial beat ballad with her singing in a fair old way. Not bad but not a hit disc.

THREE 🍷🍷🍷



JOHNNY KIDD AND THE PIRATES

I'll Never Get Over You; Then I Got Everything (HMV POP 1173)

FROM the hitmakers comes a rather powerful number with the familiar Kidd sound. It's a many tracked vocal with a fair lyric and tune from the "Shakin' All Over" gent. He's got a good voice, and this one may be a hit for him. Appealing, medium tempo, big beat sound. Again well performed.

More of the distinctive guitar sounds on the flip, it's a rather gossypily number with a lot of appeal and it's probably the better side. Turn it over fans.

FOUR 🍷🍷🍷

CARTER, LEWIS AND THE SOUTHERNERS

Sweet and Tender Romance; Who Told You (Oriole CB 1835)

POUNDING backing for the duo who get such a consistently good sound to their work. It fairly pulsates as the boys sing out determinedly on a fast opus which involves some first-rate harmonic work. There's a stock of excitement here and it could break pretty big for the talented outfit. "Who Told You" is another first-rate number and in some ways is stronger, more melodic, than the top side. The boys get that full-blooded vocal sound again. Possibly their best yet.

FOUR 🍷🍷🍷

NRM POP DISC JURY

SAMMY DAVIS JNR.

Smile; This Was My Love (Reprise R 20187)

BIG orchestral backing for the oldie; and Sam makes a first-class show on the vocal test-piece. He really wrings the maximum from the lyrics and a sharp jerky sort of backing somehow adds to the drama. It's a good enough song to make the charts, but his personal pull on singles is still dubious. Let's just sum up by saying: first-class job on a great old song. Now it's up to you. Ballady flip and again Sam sings with all the feeling he can muster. At mustering, he's mustard. Lacks the impact of the top side, single-wise, though and his success hinges on how "Smile" is received by the fans.

FOUR 🍷🍷🍷



SAMMY DAVIS—Good, but maybe not for the charts.

LITTLE ESTHER PHILLIPS

I Really Don't Want To Know; Am I That Easy To Forget (Ember International EMB S 174)

THIS dynamic little gal missed out on her first here but this jury is rooting for her on this Nashville-based performance. She sings with great power and feeling and somehow gets a touch of the Ray Charles emotion into it all, girlie-style of course. This track comes from a big selling album of Esther's in the States. Choir helps; backing is excellent. Given top plugging, this could make it. Slow piano lead in for the flip. Strings, too. Then another fine performance from the "Little Miss." Slower all-round.

FOUR 🍷🍷🍷

SONNY PARKS

Us Kids Have Gotta Make Up Our Minds; New Boy In Town (Warner Brothers WB 100)

THE kids have gotta make up their minds about what dance they want to do. Sonny outlines some of the recent crazes and what replaced them. The music reflects the different styles. It's rather good-humoured and strong on the novelty side. Maybe risky to predict a hit for it—but the disc is good for dancing. Might make it. Lots of echo for the flip which is delivered in dramatic but beaty manner. Sonny has a voice of useful range and flexibility.

FOUR 🍷🍷🍷

DANNY WILLIAMS

The Wild Wind; Once Upon A Time (HMV POP 1172)

NOT of course the same title as took John Leyton to the number two spot once—this one is a gentle ballad sung extremely well by Danny—seems to have his most commercial song here for a long while. Good song with a fair old lyric—and a lilting kind of tempo. Could easily make the charts once it has had the initial plugging.

More strings sounded on the flip—a number with a lot of smooth singing from Danny—this one is a fair old ballad without as much chart chance as the top side. But it makes for a good double-sider.

FOUR 🍷🍷🍷

MARK PETERS

Fragile; Janie (Oriole CB 1836)

SUPPORTED ably by the Silhouettes, Mark makes a fine job of this tuneful beater with plenty of what it takes. Rather the same as all the others though—but with a bit of a hit quality about it. There's a good backing on the disc which should make it in a small-ish way. We liked it.

Gentler stuff on the flip, a ballady number with quite a bit of what it takes. But maybe not enough—the backing is good but the song isn't much in the commercial vein.

THREE 🍷🍷🍷

ANNE SHELTON

Where Were You When I Needed You; How Green Was My Valley (Philips BF 1258)

FROM the ever-popular Miss Shelton comes another smoothie with loads of adult appeal. It's a disc loaded with sentimentality and a dual tracking flavour with a simple backing. Slower than most of hers—but without the appeal of many of her efforts. Should do quite well however.

Flip is another slowie with some fair backing sounds, and a big ballad sound on this end. It's a good commercial song that's probably better than side one. She sings well, of course.

THREE 🍷🍷🍷



ANNE — A smoothie.

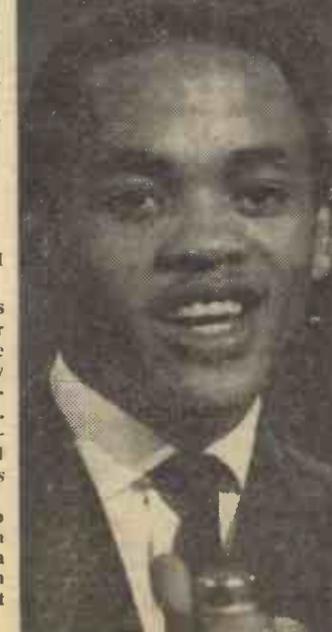
BOBBY SANSON

There's A Place; Lucille (Oriole CB 1837)

A BEATLES composition produced by Baton Discs this is a London disc with the Liverpool sound. It has the usual group choral vocal with a fair amount of chart potential—with enough plugs it will make it. They sing very well, do Bobby and the Giants who support him ably. We like it—and think the record-buyers will too.

Flip is a Little Richard number with a solid pounding beat and a lot of appeal, including the familiar instrumental bit at the beginning. Frantic with a load of appeal.

FOUR 🍷🍷🍷



DANNY — Could click.

SCOTT LAINE

Tearaway Johnny; John Silver (Windsor WBS 114)

SCOTT tackles a gimmicky piece about the motor-bike, a powerful job, outside his door. You hear the bike revving up early on. One of those burn-up songs which may earn some controversy. Nothing wrong with Scott's performance, with his tendency to growl. Backing, too, has been well-recorded. Horse-hooves into the flip. Scott sings how he dreams that he is a highwayman, riding to the arms of his gal. It's a storyline offering, well sung.

THREE 🍷🍷🍷

PATSY ANN NOBLE

I was Only Foolin' Myself; Ordinary Love (Columbia DB 7060)

PLUNKY guitar heralds Patsy. This Aussie lass has built a big following for herself on the Dave King telly-series. But even so this one is unlikely to crash her into the charts, despite the fact that she turns in a vivacious performance on a rather ordinary sort of song. Catchy, to a point; but not dynamic enough. Sorry, Patsy Ann. Flip is slower and less effective, though Patsy Ann sings in a little-girl voice which just grows and grows on you.

THREE 🍷🍷🍷

WENDY WALKER

Boys Will Be Boys; Casanova (Decca F 11671)

MOODY ballad for Wendy on this well-performed number with a jaunty little string backing and some good lyrics from Wendy. But we ask her to remember—not ALL boys are as bad as this. However, everything works out O.K. in the end. Fair old thing—but not a hit we think.

Flip starts off slowly and then livens up a bit with some usual type ballad sound from all concerned. It's not the Pet Clark hit and won't sell like that one.

THREE 🍷🍷🍷

FATS DOMINO

You Always Hurt The One You Love; Trouble Blues (London HLP 9738)

THIS one comes from the stockpile of Fats Imperial label which he has now left for Am-Par. This one is a tender version of the oldie but with far too many strings for the fans to go for this treatment of the song. Better by Clarence "Frogman" Henry by far. But Fats sings well even if the backing lets him down on the slowie.

Flip is far more bluesy and has a lot of appeal. It's an old blues number with loads of appeal. Quite good but entirely uncommercial.

THREE 🍷🍷🍷

NANA MOUSKOURI

My Heart Won't Listen To Me; Don't Go To Strangers (Fontana 261365)

FROM the very popular continental songstress comes this pretty ballad with appeal and charm rolled up. It's a little sad but has got what it takes. Not a hit but a bigish seller.

From her "In New York" album comes this smooth piece with Nana singing more powerfully than on the top side. It's good, and should garner a lot of radio plays.

FOUR 🍷🍷🍷

LESLEY DUNCAN

I Want A Steady Guy; Moving Away (Parlophone R 5034)

FROM the latest on the birdie scene comes this fair-to-middlin' number with a sort of country flavour about it. Dual tracking and a heavy femme chorus help things along—but it isn't particularly outstanding. Sort of square dance flavour with good piano work.

Flip isn't the Ricky Valance number of some time back—but a new ballad which suits Les's voice pretty well. Not badly performed but again with the chorus. Likeable stuff.

THREE 🍷🍷🍷

AND JOHNNY CYMBAL DIDN'T SING THAT SONG!

AT Birmingham's Ritz ballroom last Friday night, "Mr. Bass Man's" young friend Johnny Cymbal embarked upon his first British tour with twenty minutes of lively vocalising.

It was clear judging by the rather thin audience that nobody had expected much entertainment from Johnny who, after all, was "just another of those American singers touring here on the strength of one hit record". This is a pity because most of the people who did attend were pleasantly surprised by his repertoire.

CLEAR VOICE

Rattling off his opener, "Johnny B. Goode", in a hard, clear voice, he soon settled in and kept the jivers happy. "Bony Moronie" followed in similar style, and then Johnny introduced us to the first of his impersonations. These were undoubtedly the highlight of his act and, performed so brilliantly, quite a novel touch by any standards.

Using the old C & W number, "Walking The Floor Over You", he brought to our ears the voices of Ernest Tubb (who wrote the song), Fats Domino, Buddy Holly and Elvis Presley. These vocal cameos were surprisingly vivid, as were those in his next set, the tunes of various artists supplied with apt and witty lyrics. The Platters, Roy Orbison and Paul and Paula (yes, both!) got the treatment here.

by Alan Stinton

Next came the old Presley ballad, "Love Me", which Johnny sang straight, and then he did "Whole Lotta Shakin' Goin' On". This simply had to fall on deaf ears because the whole audience had by no means recovered from the visit of Jerry Lee Lewis just nine days earlier. The finale was "Mr. Bass Man" turned into a full-scale comedy number with Johnny getting plenty of help from his backing group, the Premiers, who had been more than adequate throughout.

So ended Johnny Cymbal's first-ever public appearance in England. THAT number, "Teenage Heaven", was conspicuous by its absence, and Johnny, admitting that he was concerned by all the controversy, commented: "If the audiences don't specifically ask for it, I won't sing it".

Coming soon: DISCOGRAPHIES on Frank Sinatra Bo Diddley



JOHNNY CYMBAL in action at BIRMINGHAM'S RITZ BALLROOM. NRM correspondent Alan Stinton reports that the young American put on a very polished and entertaining act.

BIRMINGHAM BEAT N.3 THE ROCKIN' BERRIES . . .

A Series By Alan Stinton



JUST about the toughest training ground for an up-and-coming pop group today is Germany's clubland where, in exchange for anything up to 50 hours a week in front of the most demanding audiences anywhere, groups can earn for themselves not only a decent living wage, but also a wealth of experience; provided, of course, that they can stand the pace. Many British groups in fact look upon Germany as the ideal place for perfecting an act and building up the stamina. Groups, for example, like the Rockin' Berries, five young men from Birmingham who have been out there for a year playing at clubs in the major cities. During this time they have acquired a tremendous reputation with the German fans and have emerged as top line entertainers.

Needing a break after their 12 months of hard slog, the group came home in May to spend a few weeks with their families, and found that an audition with Decca had been arranged for them. A couple of days before this was due, I saw them practicing, and although they were breaking in both their borrowed equipment and their new bass guitarist, what I heard convinced me that my first really big search

was over. Here was the group to spearhead Birmingham's attack on the charts, the group who would shortly have the nation by the ears.

PERSONNEL

May I be the first to introduce them to you. Eldest first, we have lead singer Clive Lee, 21; drummer Terry Bond, 20; and the other members, all 19 years old, are Chuck Botfield, lead guitar and vocal; Geoff Turton, rhythm guitar and vocal; and Roy Austin, bass guitar.

The Rockin' Berries were formed about three years back and their name was born out of direct admiration for Chuck Berry whose numbers they perform. For a time they were one of the countless groups playing Midlands dates and learning the business. They worked at it harder than most, however and before long were invited to back Jimmy Powell. This they did and eventually wound up in Germany where, when Jimmy got his retarding contract, they were offered work on their own.

In the clubs where they now perform seven nights a week, they choose their numbers from a repertoire of over two hundred songs.

Roy The Joker Wins 'Em Over

AND HE'S GOT 4 DISCS IN THE CHARTS TOO!

ROY ORBISON, the man with the huge hornrimmed spectacles and the so-shy grin, has a hat-full of some twenty hits back home in the States—and he's a regular chart entry in Britain. Disc-wise, then, there's no doubting his ability.

But long after he has returned to the States from his British tour, his impact as a stage performer, an in-person sight, will stay with our own artists. Why? Simply because Roy doesn't have an act!

Not in the accepted sense, anyway. There's no movement about him. He just stands and sings. Even with beat-happy audiences digging the Beatles and Gerry and the Pacemakers, he's hushed 'em, won them over—and left 'em shouting for more.

This, to most of our singers, is revolutionary. They are realising that sheer artistry, vocal artistry, is quite enough on its own. No need for the flailing arms, the gyrating body, the anguished expression, the so-predictable hand movements.

PIN DROP

There are times when it seems that Roy Orbison is carved out of stone.

Even his between-songs gags are delivered quietly. He hardly smiles. You actually have to listen, otherwise a joke whistles by. "I flew in from America", he observes, "and boy, are my arms tired". Old, yes. But beautifully timed.

"Excuse me, please", he says later. "I've a frog in my throat. It's the first square meal I've had in days". Dead-pan. Effective.

Says Roy, of himself: "I'm not much of a one for moving around. That sort of thing looks all wrong on me. Really, I guess, my sort of presentation is better for the older folk. But I find the younger fans are quite ready to listen. I just get up and sing. No sense in getting frantic about it."

Say most of the British stars who've worked with him: "The bloke is fantastic. We didn't think it could be done, this quiet-man sort of stuff. But you can sometimes hear a pin drop when he's singing."

So many of our own artists learn to fling themselves around before they bother to learn to sing. Nice to think that at least one international star has done it the other way round!



ROY ORBISON: No glasses here. The quiet man of music, currently making a big tour success.

Roy now regards himself as a C and W singer. But even in his rather wilder days of rock-disc making, he held his body in check and let his voice do the work.

He admitted: "Real Country music stems basically from folk material. Things I do like 'In Dreams' have been commercialised, obviously, but I guess that is inevitable. However, most of my material stems from real Country music, I hope. The influence is there . . ."

Roy is quiet, too, about his composing career. He doesn't find it perpetually easy as do some of the pop fraternity. "I sometimes get an idea that I believe is a good one and then nothing else happens. I just can't develop it. I sit around racking my brain for hours on end but the song remains just an idea. Other times, the material seems to rush

through my brain so fast I can't get it down on paper quick enough."

But the quiet man speaks out about hypocrisy in Country music. He doesn't believe that you have to be born and bred in Nashville, Tennessee, in order to sing the genuine gear.

by Langley Johnson

"What you need, basically, is a feel for the music. This involves heart—yes, heart is the right word. It has to come from there. Sure, a lot of the top stars in the Country field are centred round Nashville, but that's because the musicians there have this 'feel'. In a sense, though, it's co-incidental. A guy can get this feel and be successful despite coming from New Orleans or Newcastle, England.

"Even on this short trip, I've found that there are British singers who are every bit as good as some of the big American names. There's no point in saying it isn't authentic. What does that mean, anyway?"

The same feelings about heart stand for his views on guitarists. You can play highly-amplified guitar and not offend Roy . . . not if you have HEART!

RETURN

Roy's success on this current tour—he was here in June, 1962, with his old buddy John D. Loudermilk—has been so big that he's already booked to return in the autumn, probably to tour with Billy J. Kramer and the Dakotas. By then, he'll probably have chalked up at least two more hit singles . . .

And in the meantime, a lot of British performers are thinking hard and long about how Roy grabs an audience with apparently so little effort. We'll be seeing some toned-down routines before long.

But the real secret lies in that short, simple word.

"Heart"—that's the word.

About half-a-dozen of these are original compositions, and it is these which really made me take notice when I heard them, for they are all perfect teen meat and "cinches" for the charts. I was delighted to hear that the boys intended trying them out on the Decca executives, because there were no original numbers at all on the tape which won them the audition. It was a safe enough prediction that there were going to be some surprised and delighted people at that session.

EXPERIENCE

To sum up the attributes of the Rockin' Berries, one has to consider their vast experience; the way in which they mingle personality with polished perfection; their sheer talent and songwriting abilities, and come to the only possible conclusion—that the Rockin' Berries have got precisely what it takes. It is now clearly just a matter of time.

FOOTNOTE: I later contacted the Berries the day after the audition, and to quote spokesman Chuck Botfield, "The whole thing was a great experience. We had three hours in the studio and they were overjoyed with our original material. Two of our own numbers were taped and we did ten takes of each. They have asked us to go down again in July."



Another rehearsal shot of CLIFF RICHARD with "THE YOUNG ONES" leading lady CAROL GRAY—they were rehearsing for the big BLACKPOOL show "HOLIDAY CARNIVAL" at the lavish new ABC THEATRE.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--------------------------------------------------------------------|--------------------------------------------------------------|
| 1 SUKIYAKI*
2 (4) Kyu Sakamoto | 27 WILDWOOD DAYS
32 (4) Bobby Rydell |
| 2 IT'S MY PARTY*
1 (6) Lesley Gore | 28 THE GOOD LIFE
28 (4) Tony Bennett |
| 3 I LOVE YOU BECAUSE*
4 (8) Al Martino | 29 STRING ALONG*
37 (2) Rick Nelson |
| 4 DA DOO RON RON
5 (7) Crystals | 30 MY SUMMER LOVE*
41 (2) Ruby & Romantics |
| 5 YOU CAN'T SIT DOWN*
6 (7) Dovells | 31 TAKE THESE CHAINS
FROM MY HEART*
16 (8) Ray Charles |
| 6 IF YOU WANNA BE
HAPPY*
3 (10) Jimmy Soul | 32 EL WATUSSI*
18 (7) Ray Barretto |
| 7 STILL*
9 (8) Bill Anderson | 33 ON TOP OF THE
SPAGHETTI
48 (2) Tom Glazer |
| 8 THOSE LAZY, HAZY,
CRAZY DAYS OF
SUMMER*
10 (5) Nat Cole | 34 PUFF (THE MAGIC
DRAGON)*
14 (12) Peter, Paul & Mary |
| 9 TWO FACES HAVE I*
7 (9) Lou Christie | 35 HOT PASTRAMI*
29 (8) Dartells |
| 10 HELLO STRANGER*
19 (4) Barbara Lewis | 36 FIRST QUARREL
— (1) Paul & Paula |
| 11 BLUE ON BLUE*
17 (3) Bobby Vinton | 37 REV. MR. BLACK*
27 (9) Kingston Trio |
| 12 SURFIN' U.S.A.
8 (11) Beach Boys | 38 SO MUCH IN LOVE
— (1) Tymes |
| 13 YELLOW ROSES*
21 (4) Bobby Darin | 39 SHUT DOWN*
38 (3) Beach Boys |
| 14 LOSING YOU*
13 (13) Brenda Lee | 40 SHAKE A HAND
— (1) Jackie Wilson &
Linda Hopkins |
| 15 ANOTHER SATURDAY
NIGHT*
15 (8) Sam Cooke | 41 POOR LITTLE RICH GIRL*
— (1) Steve Lawrence |
| 16 PRISONER OF LOVE*
20 (6) James Brown | 42 EVERY STEP OF THE WAY*
— (1) Johnny Mathis |
| 17 BIRDLAND*
24 (4) Chubby Checker | 43 CAN'T GET USED TO
LOSING YOU*
30 (14) Andy Williams |
| 18 I WILL FOLLOW HIM*
11 (13) Little Peggy March | 44 OLD SMOKEY
LOCOMOTION*
— (1) Little Eva |
| 19 IF MY PILLOW COULD
TALK*
26 (4) Connie Francis | 45 FALLING*
— (1) Roy Orbison |
| 20 ONE FINE DAY
40 (2) Chiffons | 46 I'M MOVIN' ON
— (1) Matt Lucas |
| 21 EASIER SAID THAN DONE
50 (2) Essex | 47 PIPELINE*
31 (12) Chantays |
| 22 IF YOU NEED ME*
23 (5) S. Burke/W. Pickett | 48 WHAT A GUY*
36 (6) Raindrops |
| 23 COME AND GET THESE
MEMORIES*
33 (6) Martha & Vandellas | 49 LET'S GO STEADY AGAIN*
35 (10) Neil Sedaka |
| 24 PUSHOVER*
25 (7) Etta James | 50 SURF CITY
— (1) Jan & Dean |
| 25 FOOLISH LITTLE GIRL*
12 (7) Shirelles | |
| 26 THE LOVE OF MY MAN
22 (7) Theola Kilgore | |

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

BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- (1) WHO'S SORRY NOW, Connie Francis
- (5) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (2) TOM HARK, Elias and his Zig Zag Jive Flutes
- (9) ON THE STREET WHERE YOU LIVE, Vic Damone
- (3) WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW, Pat Boone
- (4) WITCH DOCTOR, Don Lang
- (10) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (6) STAIRWAY OF LOVE, Michael Holliday
- (12) THE ARMY GAME, TV Cast
- (14) TWILIGHT TIME, Platters
- (7) GRAND COOLIE DAM/NOBODY LOVES LIVE AN IRISHMAN, Lonnie Donegan
- (8) WEAR MY RING AROUND YOUR NECK, Elvis Presley
- (16) BOOK OF LOVE, Mudlarks
- (13) KEWPIE DOLL, Frankie Vaughan
- (—) BIG MAN, Four Preps
- (17) WITCH DOCTOR, David Seville
- (—) PURPLE PEOPLE EATER, Sheb Wooley
- (—) ON THE STREET WHERE YOU LIVE, David Whitfield
- (11) LOLLIPOP, Mudlarks
- (18) I DIG YOU BABY, Marvin Rainwater

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST rising hits include "Memphis"—Lonnie Mack; "Tie Me Kangaroo Down Sport"—Rolf Harris; "I Wish I Were A Princess"—Little Peggy March; "Swinging On A Star"—Big Dee Irwin; "Rat Race"—Drifters; "Don't Say Goodnight And Mean Goodbye"—Shirelles; "Tips Of My Fingers"—Roy Clark; "My True Confessions"—Brook Benton; "Be True To Yourself"—Bobby Vee; "Come Go With Me"—Dion; and "Harry The Hairy Ape"—Ray Stevens.

Some recent U.S. releases include—"Hopeless"—Andy Williams; "Like The Big Guys Do"—Rocky Fellers; "Love Is A Once-In-A-Lifetime Thing"—Dick And DeeDee; "Come Blow Your Horn"—Frank Sinatra; "And Then"—Ral Donner; "Where Can You Go"—George Maharis; "Without Love (There Is Nothing)"—Ray Charles; "I Wanna Know"—Kenny Dino; "Torquay Two"—The Fireballs; "Light The Candles"—Bobby Goldsboro; and "Buzz Buzz Buzz"—Bobby Day.

R & B Top Ten five years back—"Dream"—Everly's; "Witch Doctor"—David Seville; "Looking Back"—Nat Cole; "What Am I Living For?"—Chuck Willis; "Do You Wanna Dance?"—Bobby Freeman; "Twilight Time"—Platters; "Johnny B. Goode"—Chuck Berry; "Jennie Lee"—Jan And Arnie; "Yakety Yak"—Coasters; "For Your Love"—Ed Townsend. And coming up—"Big Man"—Four Preps; "Purple People Eater"—Sheb Wooley.

BRITAIN'S TOP LP's

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- SUMMER HOLIDAY (3) Cliff Richard & The Shadows (Columbia)
- REMINISCING (2) Buddy Holly (Coral)
- IT HAPPENED AT THE WORLD'S FAIR (4) Elvis Presley (RCA-Victor)
- I'LL REMEMBER YOU (7) Frank Ifield (Columbia)
- BILLY (6) Billy Fury (Decca)
- WEST SIDE STORY (5) Sound Track (CBS)
- SINATRA-BASIE (8) Frank Sinatra with Count Basie (Reprise)
- HATS OFF TO DEL SHANNON (9) Del Shannon (London)
- SOUTH PACIFIC (12) Sound Track (RCA-Victor)
- ALL STAR FESTIVAL (11) Various Artistes (UNO)
- OUT OF THE SHADOWS (16) The Shadows (Columbia)
- ALL ALONE AM I (10) Brenda Lee (Brunswick)
- LONELY AND BLUE (19) Roy Orbison (London)
- GIRLS! GIRLS! GIRLS! (14) Elvis Presley (RCA-Victor)
- BOBBY VEE'S GOLDEN GREATS (—) Bobby Vee (Liberty)
- BUDDY HOLLY STORY Vol. 1 (20) Buddy Holly (Coral)
- JOE BROWN—LIVE! (15) Joe Brown (Pye)
- EDDIE COCHRAN MEMORIAL ALBUM (18) Eddie Cochran (Liberty)
- JUST FOR FUN (—) Sound Track (Decca)

BRITAIN'S TOP EP's

- FRANK IFIELD'S HITS (2) Frank Ifield (Columbia)
- HOLIDAY CARNIVAL (1) Cliff Richard (Columbia)
- KID GALAHAD (5) Elvis Presley (RCA-Victor)
- DANCE ON WITH THE SHADOWS (3) The Shadows (Columbia)
- JUST FOR FUN (6) Bobby Vee & The Crickets (Liberty)
- ON THE AIR (4) The Spotnicks (Oriole)
- BILLY FURY & THE TORNADOS (7) Billy Fury & The Tornadoes (Decca)
- TELSTAR (10) The Tornadoes (Decca)
- OUT OF THE SHADOWS Vol. 1 (—) The Shadows (Columbia)
- HITS FROM THE FILM "SUMMER HOLIDAY" (—) Cliff Richard & The Shadows (Columbia)
- THE BOYS (8) The Shadows (Columbia)
- THE BLACK & WHITE MINSTREL SHOW (11) The George Mitchell Minstrels (HMV)
- BILLY FURY HITS No. 2 (13) Billy Fury (Decca)
- FACTS OF LIFE FROM STEPTOE & SON (19) Wilfred Bramble & Harry H. Corbett (Pye)
- DEL SHANNON No. 2 (9) Del Shannon (London)
- SOUNDS OF THE TORNADOS (—) The Tornadoes (Decca)
- SHADOWS TO THE FORE (12) The Shadows (Columbia)
- RAVE ON (—) Buddy Holly (Coral)
- ONLY THE LONELY (15) Roy Orbison (London)
- I CAN'T STOP LOVING YOU (16) Ray Charles (HMV)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

HOLLY HITS THE HEIGHTS

AND the fastest-rising honours this week must of course go to the late great Buddy Holly with his version of the R & B standard "Bo Diddley". A fantastic jump by a fantastic artist. For some interesting news about Bo himself see the R & B news paragraph. The Shadows, The Tornadoes, The Hollies, Mark Wynter, Duane Eddy and The Crickets, all constitute fast-rising hits, while the Everly's make an appearance with their "It's Been Nice" disc. Neil Sedaka re-enters the charts with "Let's Go Steady Again" while Don Spencer does the same with his evergreen "Fireball". Three firm favourites in the shape of Kenny Ball, Jim Reeves and Karl Denver make the lists.

No sign yet of the new Four Seasons disc—but it should make the charts next week—together with, we suspect, some unexpected arrivals. Six provincial discs in the top part of the charts—including the top three spots for Liverpool and NEMS Enterprises, all recorded by A & R man George Martin. Liverpool-born Billy Fury at No. 4, too!

- | | |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------|
| 1 FROM ME TO YOU
1 (9) The Beatles (Parlophone) | 25 ICE CREAM MAN
34 (2) The Tornadoes (Decca) |
| 2 I LIKE IT
7 (3) Gerry & The Pacemakers (Columbia) | 26 JUST LIKE ME
31 (3) The Hollies (Parlophone) |
| 3 DO YOU WANT TO KNOW A SECRET?
2 (7) Billy J. Kramer & The Dakotas (Parlophone) | 27 ANOTHER SATURDAY NIGHT
25 (5) Sam Cooke (RCA-Victor) |
| 4 WHEN WILL YOU SAY I LOVE YOU?
3 (5) Billy Fury (Decca) | 28 CASABLANCA
28 (8) Kenny Ball (Pye) |
| 5 SCARLETT O'HARA
4 (8) Jet Harris & Tony Meehan (Decca) | 29 LITTLE BAND OF GOLD
29 (7) James Gilreath (Pye) |
| 6 LUCKY LIPS
8 (6) Cliff Richard (Columbia) | 30 SHY GIRL
50 (2) Mark Wynter (Pye) |
| 7 IF YOU GOTTA MAKE A FOOL OF SOMEBODY
12 (6) Freddie & The Dreamers (Columbia) | 31 MY WAY
26 (8) Eddie Cochran (Liberty) |
| 8 TAKE THESE CHAINS FROM MY HEART
5 (5) Ray Charles (HMV) | 32 BROWN EYED HANDSOME MAN
24 (14) Buddy Holly (Coral) |
| 9 DECK OF CARDS
9 (9) Wink Martindale (London) | 33 SAY I WON'T BE THERE
22 (12) The Springfields (Philips) |
| 10 IN DREAMS
11 (16) Roy Orbison (London) | 34 SUMMER HOLIDAY
36 (17) Cliff Richard (Columbia) |
| 11 YOUNG LOVERS
13 (8) Paul & Paula (Philips) | 35 LONELY BOY, LONELY GUITAR
44 (2) Duane Eddy (Liberty) |
| 12 ATLANTIS
27 (2) The Shadows (Columbia) | 36 FOOT TAPPER
33 (15) The Shadows (Columbia) |
| 13 TWO KINDS OF TEARDROPS
6 (8) Del Shannon (London) | 37 DON'T TRY TO CHANGE ME
43 (2) The Crickets (Liberty) |
| 14 CAN'T GET USED TO LOSING YOU
10 (13) Andy Williams (CBS) | 38 FOOLISH LITTLE GIRL
47 (4) The Shirelles (Stateside) |
| 15 NOBODY'S DARLIN' BUT MINE
14 (10) Frank Ifield (Columbia) | 39 WALK LIKE A MAN
30 (13) The Four Seasons (Stateside) |
| 16 BO DIDDLEY
35 (2) Buddy Holly (Coral) | 40 IT'S BEEN NICE
— (1) The Everly Brothers (Warner Bros.) |
| 17 FALLING
19 (3) Roy Orbison (London) | 41 WELCOME TO MY WORLD
— (1) Jim Reeves (RCA-Victor) |
| 18 FORGET HIM
21 (4) Bobby Rydell (Cameo-Parkway) | 42 HEY PAULA
37 (17) Paul & Paula (Philips) |
| 19 PIPELINE
16 (9) The Chantays (London) | 43 LET'S GO STEADY AGAIN
49 (7) Petula Clark (Pye) |
| 20 HOW DO YOU DO IT?
15 (14) Gerry & The Pacemakers (Columbia) | 44 CASANOVA/CHARIOT
49 (7) Petula Clark (Pye) |
| 21 LOSING YOU
18 (12) Brenda Lee (Brunswick) | 45 RONDO
— (1) Kenny Ball (Pye) |
| 22 FROM A JACK TO A KING
17 (18) Ned Miller (London) | 46 INDIAN LOVE CALL
— (1) Karl Denver (Decca) |
| 23 HE'S SO FINE
20 (10) The Chiffons (Stateside) | 47 THE FOLK SINGER
32 (13) Tommy Roe (HMV) |
| 24 HARVEST OF LOVE
23 (5) Benny Hill (Pye) | 48 RHYTHM OF THE RAIN
38 (16) The Cascades (Warner Bros.) |
| | 49 FIREBALL
— (12) Don Spencer (HMV) |
| | 50 HE'S THE ONE
40 (3) Billie Davis (Decca) |

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

3 GREAT SINGLES

THE GRAVY WALTZ

VOCAL

MILLICENT MARTIN

Parlophone R5033

INSTRUMENTAL

STEVE ALLEN

London HLD 9723

SMILE

BY

Sammy Davis Jr.

ON REPRISE R20187

WHY I CANNOT SING HERE

JIM REEVES EXPLAINS TO PETER JONES WHY HE CANNOT PERFORM IN BRITAIN... IN PUBLIC!

WITH "Welcome To My World" latest of a chain of chart entries, Jim Reeves arrives in London. Umpteen thousand fans want to see him, hear him delivering his gen-u-ine Country stylings. But they won't get a chance. Nor did they on either of his two previous trips...

This is because of a Musicians' Union ruling. For Jim travels with his own group, the Blue Boys—and, unless a reciprocal arrangement is made, they cannot accompany him before British audiences. He plays only U.S. bases, or Northern Ireland dates.

Politically, "Gentleman Jim" regards this as being quite right and proper. Musically, I regard it as a drag.

Said Jim, sipping at a glass of Scotch on the large rocks: "Sure, I could work by myself. Leave the group out of it. That's for television and concerts. But I've had these boys round me for a long time now. We are a team. We like to put in spontaneous bits and pieces and, though I have the highest regard for the British musicians, I wouldn't feel happy without my own boys."

"I hope my fans will understand this. Certainly, I'm not cribbing about the Union regulations. I think they're quite right, even though it affects me this way. And I do think that more British artists should be allowed into the States"

That dealt with and explained, Jim sipped some more and talked about his film, just completed in South Africa. "It's a real good role for me", he said. "And it made me more sure than ever that I enjoy acting even more than singing. I'm

one of a couple of gamblers and, boy! do we get into some scrapes. Film should be out around the early Fall.

"This acting career has been delayed a bit. Maybe I've been a bit too careful, but it's been ten years now since I was first offered a part. The roles didn't appeal to me and I've waited, patiently I hope, all that time. Now I'm hoping to do more and more acting... assuming the parts are right."

SONGS

"This particular film has a lot of songs in it, with about ten going my way."

Jim's career, one of the most successful in the huge Country field, has been a weird old mixture of ups and downs.

He lost his father when only ten

months old. Jim was the youngest of nine children. Later in childhood, he saw an older brother killed by a flash of lightning.

Then, in his teens, Jim took up a football scholarship in Texas and set off fast for a big career in athletics. Only to be halted by a heart condition which knocked him out of the all-star team.

He turned to baseball, a less strenuous sport. St. Louis Cards signed him and he again looked set for a top pro. career. One July night, he was pitching on a wet field, rushed to field a ball—and slipped. He badly damaged a sciatic nerve... and had to go out of baseball for ever.

MARRIAGE

Then Jim married — his wife's name is Mary. September 3, 1947, was the date. "I'd been singing around at that time and spent five years at a local radio station as a director."

"We kinda got an itch to do something different. So we sold up the house, stored the furniture, got into the old buggy and took off. Got some radio spots and small jobs."

"Then one day, something odd happened. I remember it well. Mary and I stood at the crossroads on Highway 80 in Texas. We didn't know which way to go. So we spun

a coin... heads we go to Shreveport, tails to Dallas. Heads won."

And Jim joined the Shreveport radio station. As an announcer. Even when he recorded "Mexican Joe", in February, 1953, for a small firm, and even when it hit the top of the charts down South, he was stuck with his job as a dee-jay and announcer.

"Again, we tossed a coin and decided that I should break away and go on a six-month appearance tour. Next year I was on the Grand Ole Opry, and toured with Hank Snow and his Rainbow Ranch Boys. That Opry show... it was the fulfilment of twelve years striving. That's the tops in Country music anywhere in the world"

By 1957, the Country star had got pop acceptance. "Four Walls", that year, was one of the world's biggest hits. Now, six years later, he's still getting the hits.

Said Jim: "I'll be honest. One day I want to come to Britain and sing for the fans who've been kind enough to buy my records. But I've really got to have that great bunch of guys working with me."

That's the point about Jim Reeves. He's by way of being a perfectionist, musically.

Even if so many other things in his life have been left to old Lady Luck, via a toss of a coin.



JIM REEVES: He cannot sing for his British fans but he is appearing at American military bases during his trip. (NRM Picture.)

THE GREAT UNKNOWNNS No. 8 THE



RONALD GATHERS, FRANK TROUT, EUGENE GLASS, IDELLA MORRIS and RICKY CORDO — THE MAJORS.

LAST summer a U.S. hit entitled "A Wonderful Dream" shot up the charts into a high spot where it remained for several months. Issued on Imperial records, it was by a group called The Majors, who had managed to achieve a very original and fresh sound with their disc. But trade papers, and Dee-Jays tended to think that "Wonderful Dream" was only a flash-in-the-pan for the team.

Imperial records answered by issuing the next Majors disc "She's A Trouble-maker" which also shot up high in the charts. And to make things even more astonishing, after "Trouble-maker" had fallen down chart-wise, the flip "A Little Bit Now" leapt in to take its place.

These two releases established the Majors as one of the most popular of the new U.S. groups. Since then they have had big sellers in the States with discs like "What In The World", "Anything You Can Do", and "Tra-La-La".

Plus of course an L.P. "Meet The Majors" which has been resting in the U.S. L.P. charts for quite some time—and has been issued this month over here. Apart from all the Majors singles, it contains some brilliant originals such as "Ooh Wee Baby", "Don't You Lose Your Cool", and "Come On Come On". Plus a great rendition of the Isley

Brothers' R & B hit "Twist And Shout"—which they do in a spirit equalling the frantic tempo of the original.

And the Majors themselves? They consist of four boys and a girl. And unlike a lot of groups, they have had considerable experience before cutting their first disc. They have been appearing in clubs in and around New York for a long long time now, and have a considerable following established out of the record scene—as well as many fan clubs scattered about the country.

The unique thing about the Majors is the lead voice of Ricky

MAJORS

Cordo, first tenor, who hits some of the highest notes that today's singers can manage. Many people think that the lead singing on the Majors' discs are done by a high-pitched GIRL, but the fact is that 23 years old Ricky, born in Baltimore is the one who produces the unique Majors sound.

by **NORMAN JOPLING**

The very harmonious backing to Ricky is supplied by the four other members of the group. They are Ronald Gathers, a 21-year-old Philadelphia youth and a veteran of two years in the Marine Corps. Ronald is the Athletic member of the bunch, and is intensely interested and active in a variety of sports.

Eugene Glass like Ricky and Ronald is unmarried, but being a handsome six-foot-one at 177 pounds, he has a host of female admirers. During the four years he was serving Uncle Sam in the U.S. Air Force he won the first place in the "Tops In Blues" singing contest. Only married man in the group

CHEVALIER SHOWS FRANK'S S.N.A.P.

ATV are screening the first of two Maurice Chevalier shows on June 30. His guests include Winifred Atwell and Joan Regan.

The following week, on July 7, Mark Wynter will sing a Chevalier medley during his performance in the Bob Monkhouse Show, which also stars Diana Dors.

Frank Ifield tops the Palladium bill this Sunday. Marion Ryan supports.

A new Morecambe and Wise series starts this Saturday with Joe Brown and the Bruvvers on the bill. Coming weeks will feature girl singers, including Sheila Southern, Susan Maughan, Rosemary Squires and Cathy Kirby.

is Frank Trout, and like Ronald and Eugene is a native of Philadelphia. Twenty-two, he is the father of two fine sons—and he also spent two years in the Marines.

FRESH

The remaining member is Idella Morris, a pretty 19 years old unmarried Philadelphia girl who adds glamour to the group as its only female member. Idella in fact gave up a dancing career to sing with the Majors.

That then is the low-down on the group that looks like being established on the U.S. disc scene for many years to come. In Britain though, only a few have heard of the Majors—less still have bought any of their discs. Which is a pity, because it is not often one hears a fresh-sounding record group in these times of the jump-on-the-bandwagon crazes...

Jazz

DIZZIE GILLESPIE

NEW WAVE: In A Shanty In Old Shanty Town; Careless Love; Chega De Saudade; Taboo; Gee Baby Ain't I Good To You; One Note Samba; Morning Of The Carnival (Theme From Black Orpheus); Pergunte Ao Joo. (PHILIPS 652021 BL)

THE great trumpeter in great form. The bossa nova rhythms which predominate in this album are ideally suited to Dizzy's style and he plays some of his most gorgeous solos. Relaxation and jaunty abandon in abundance. Jazzwise, Gee Baby contains some of his best-ever blowing. The accompanying musicians are generally good though there are a couple of rough spots and the recording quality is imperfect.

But New Wave! is the kind of album that appeals to anybody who loves music. Dizzy's work here is easy to appreciate and full of an enchantment that annoys the listener no matter how often the disc is played. In short, it's the product of a musical mastermind. Run—don't walk—to your nearest record store. D.G.

FOUR

NORTHERN ROUND-UP

By BILL HARRY

TWO recent Merseyside signings for Fontana—Earl Preston and the T.T.'s and The Mersey Beats (they have not signed with Decca, as was stated in a recent issue)... "Fragile", the self-penned number by Mark Peters is due for release on June 14th... Release date of the first disc by Earl Preston and the T.T.'s—June 28th, they also have some tracks on the Oriole albums "This Is Mersey Beat" to be released on July 1st... First disc by Faron's Flamingos in the Merseyside Top Five within one day of release... First Decca disc by Dennisons to be released mid-July... Great interest in folk music on Merseyside... The Searchers for "Thank Your Lucky Stars" on June 29th... Billy J. Kramer enthusiastic about new vocalist with former backing group The Coasters—Chick Graham... Lee Hallyday, brother of French pop idol Johnny Hallyday was in Liverpool last week seeking a backing group for Johnny... Due to illness, Colin Hicks could not fulfil commitments of a week's work on Merseyside—he has been replaced by The Goll-Golli Boys... Local agent Jim Gretty seeking Merseyside groups for the continent... Catchy "It's Too Late Now" number by The Swinging Blue Jeans is self-penned by the group... The Undertakers disc due for release on July 16th... The Chants recently appeared on Blackpool's South Pier and received acclaim from several top-line show biz personalities—agents from London wish to represent them down south—and they will be recording with Pye in July... Group most in demand for riverboat trips on the Mersey—Johnnie Sandon and the Remo 4... Merseyside Jazz-boat on June 23rd has 11 top jazz-bands... There are few top groups in Liverpool who do not have recording contracts.



BRIAN EPSTEIN (NEMS) to be congratulated—and envied. His group are 1, 2 & 3 in the Top 50 this week. (NRM Pic.)

Freddie Starr and the Mid-nighters have joined the Nems Organisation — so have The Four Mosts... Britain's most-publicised rock venue—The Cavern... First-class Merseyside songwriters—Ralph Bowdler, Adrian Wilkinson and Stuart Slater of The Nomads, Chris Curtis of The Searchers, Paddy Chamber of The Flamingos and Norman Beaton... Chick Graham, 15 last Friday... New group in St. Helens—The Incas... Being considered as a backing group for Beryl Marsden — The Renegades... Liverpool's BEST showman on stage—Rory Storm... Chester group Some People do not wish to be confused with Manchester's Some People... Kingsize Taylor and The Dominoes interested in Howie Casey... Liverpool groups featured each week at The Outlook Club, Middlesbrough... Star Club, Hamburg, still Liverpool's main Continental showcase...