

**INSIDE: BEATLES, PRESLEY, FURY, DOMINO, BALL, B-DAY**

**EVERY WEEK!**

**BRITAIN'S TOP  
50!**

**AMERICA'S TOP  
50!**

**RECORD CHARTS**

**NEW  
RECORD  
MIRROR**

116 SHAFTESBURY AVENUE, LONDON, W.1.

**PLUS**

**'POP' WAR OF  
THE ROSES**

**BACKGROUND TO  
KEN THORNE**

**ALL THE LATEST  
RECORDS REVIEWED**

No. 126

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

**WEEK ENDING AUGUST 10, 1963**

**EVERY THURSDAY**



**THE  
BEATLES  
ON  
THE  
BEACH**

John, Paul, George and Ringo are recognised as trendsetters in the world of fashion as well as in pop music. Could this latest picture revive the Victorian swimsuit style? We are only joking of course . . . but stranger things have happened!

NRM Picture by  
DEZO HOFFMANN

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# NEW RECORD MIRROR

EVERY THURSDAY

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## PROPAGANDA ?

I MUST write in disgust of your Northern writer, Bill Harry. He is obsessed with propaganda for his Northern groups only. His article last week (July 30) stated that the Cavern is now "Britain's best beat centre."

Having never been to the club, I cannot say if this is true or not, but has Bill Harry ever been to the Scene Club in London? This is where we hear authentic R & B, not the second and third rate rubbish that the Northern groups turn out.

Here we have The Rolling Stones, who, in my opinion, are miles ahead of the Beatles when it comes to singing and playing authentic R & B. Bill Harry went so far as to say The Rolling Stones copy the Beatles. If he reads the September 15, 1962, edition of N.R.M., he will find The Rolling Stones mentioned.

This was a good two months ahead of the first national news of the Beatles. In fact when the Rolling Stones played the Scene club, the Beatles came to watch and they were very pleased.

The only resemblance between the two groups is they both have long hair and their drum kits are the same. After this there is no resemblance. The Beatles murder R & B, while The Rolling Stones are just fantastic.

Incidentally, after hearing Chubby Checker's version of "Twist and Shout", the Beatles are dying out.—R & B fan CHAS. S. KISSIN, 10 St. Thomas Gardens, Ilford, Essex.

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# RICHARD — WHERE ARE YOU?

MAY I belatedly endorse the impassioned plea of reader Bob Richardson (NRM, 11/5/63)? What, oh what, is happening to the High Priest of classical Rock 'n' Roll, Little Richard? His devout disciples sit by helpless as they watch his name steadily fade from the public eye, and his records become further and further divorced from the Big Beat.

We do not doubt Mr. Penniman's evangelistic zeal and sincerity, but why must he record gospel for the Rock and pop market? He is a rich man and no longer needs to rock for his supper, but he surely realises that the fans cry out for him to do this? Presumably he is well-known to the gospel-loving section of U.S. record buyers, so why does he not record doubly for both markets, and advertise his discs accordingly?

His U.K. fans are all diehard reactionaries from the halcyon days of the Rock Age, who do not wish to hear him sing gospel. And let's face it, he is not a particularly original gospel singer, to judge by his discs: no one could ever rate his work with that of such people as the Famous Ward Singers or Blind Pearly Brown. Coinciding with his quitting the

Rock scene is the alarming coolness of the music papers to him: yes, even N.R.M. Since the end of his 1962 tour only fleeting references have been made to him, evidently because no one could conceivably rope him into the so-called R & B craze. For L.R. devotees these crucial questions need answering:

- (1) Were his "Cassius Clay" statements about a film and an Ed Sullivan TV show true?
- (2) What is he doing in the U.S.? Touring with gospel companies, or is he in semi-retirement?
- (3) Why was it reported that he would sing frantic R & R for Atlantic?
- (4) Any chance of a return tour of Britain?

Let's have an N.R.M. Special Inquiry into L.R., plus a discography including his early blues and recent unissued (in the U.K.) gospel material. And come on, Little Dickie: get that leg on the piano, scream out "Gonna tell Aunt Mary 'bout Uncle John" and send us into a rocking delirium again! —TERENCE W. COURNEY, 38 Highlands Avenue, Spinney Hill, Northampton.



LITTLE RICHARD admirer wonders if he has quit the scene—see lead letter.

## THE ORIGINALS

WHAT are a lot of the R and B groups, now being classed as FABULOUS, going to do when they run out of old Chuck Berry, Isley Bros., etc., discs to "copy"?

Perhaps the public liked the first few "covers," but they will soon find out that the ORIGINALS are far better. Soon these groups will find it hard to succeed on their own material. Finding fame on the strength of a re-hash isn't right, most good beat groups can make a fair attempt on a disc made by an original R and B star. The Hollies, Searchers, Rolling Stones and now The Redcaps (sounds very much like they get their name from Gene Vincent's old group, The Bluecaps) have re-recorded older numbers, not to mention Freddie and The Dreamers.

No, give me the ORIGINAL stars who rely on their own talent to succeed. Stars like Susan Maughan, The Shadows, The Springfields and The Tornados. These, and others, are a credit to British "pop" music. Beat groups are OK, but they should stick to ballrooms and dance halls and leave the disc-making to TALENTED performers!

I see Susan has done it again with her great recording of "The Verdict Is Guilty." This should make the Top Ten.

Alan Vince,  
201, Wayfield Road,  
Chatham, Kent.

## REAL FUNCTION ?

IT is high time that record papers pursued the real function of the Press and began to criticise the attitudes and personality of many of our leading so-called stars. If an ordinary newspaper can expose the flaws of our politicians, etc., why shouldn't record magazines assume this same function. It is wrong for the public to read articles which do not offer a balanced criticism of the artists involved.

M. J. Clarke,  
107, Hebdon Road,  
Tooting, S.W.17.

## ODD CHARTS

AS I was reading the edition of the N.R.M., week-ending 3-8-63, I noticed something odd about the charts for Britain's Top Twenty five years ago. In fact, I found that after comparing the edition 27-7-63 with this one that the B.T.T. for five years ago was identical. Even the new chart entries were the same. Could you please tell me why this is?—J. MERRIFIELD, 31 Wavell Road, South Kinson, Bournemouth, Hants.

Editor's Note: I'm afraid we goofed. No other reason.

## CHUCK

I NOTICED in your story concerning Chuck Berry that you said he is still inside. Well this can't be true as I wrote to Chuck about a month ago and received a written answer from him. Also how could he cut 14 new sides while he is in jail and how can he come here in the autumn to tour?—JEFF ALLMAN, 23 Spendlow Gardens, Leicester.

Editor's Note: Our information was from a usually reliable source.



CHUCK BERRY—more facts.



# MARTY WRITES About slipped discs in Blackpool

HELLO, there!

Slipped discs — that seems to be the trouble with a lot of our disc stars. Or if not actually a slipped disc, then a pulled muscle. Pop singing on stage does have its occupational hazards.

Just the other day, Cliff Richard and I were talking about this very subject. Cliff, rehearsing a dance sequence not long ago, damaged his back and had to take it very easily. And Griff, of Miki and Griff, chimed in to say that he, too, had had muscular troubles while working on stage.

And I remembered that back in the "Bye Bye Birdie" days, I'd done something or other a bit too enthusiastically — and bang! went my back. A very painful business for quite a while.

Anyway, no sooner had we finished chatting about all this when we learned that Bruce Welch had

pulled a muscle in his arm — and he's had to have several days off from the show with Cliff and the rest of the Shadows.

It was bad luck for him and he was in quite a lot of pain but the trouble is clearing up nicely.

Thing about Cliff is that, while we're all out on the golf course, he plays badminton as his means of keeping fit. And that's an energetic game in which you can easily do yourself some damage.

Last Sunday here was a fabulous day for the pop fans. I nipped round to see Billy Fury and the Tornados put on a great show on one of the hottest days of the year. The Tornados now have a marvellous act — honestly, they've improved out of all recognition.

Bill was as good as ever, despite being so hot. Thing about the heat is that you sweat a lot and it all gets in your eyes so that you can hardly see anything at all. Bill obviously had this trouble but it didn't stop him knocking out the audience. Packed audience, by the way.

Also in town were Billy J. Kramer and the Dakotas and Gerry and the Pacemakers. They must all have done great business, because I noticed the police were out in force when I drove round the town looking for an off-licence to get some ice-cold beer and cool off.

We get a lot of vintage cars up here in Blackpool but none of 'em caused more interest than an old Rolls Royce a few days ago. It was driven by Karl Denver, with the other Trio members riding in style with him. Quite a sight it was. Karl and the boys are good for anything which causes a bit of a giggle. Great characters.

## TELEVISION

At the theatre the other night, I had a knock on my dressing-room door. It was Eden Kane. He asked if it'd be all right if he sat in my room for a while. I wondered what on earth had happened to his own dressing-room.

Eventually he let me in on things. Seems he's installed a television set

in there and he had so many people sitting in there viewing that there just wasn't room for him to park himself. Anyway, it gave us another chance to have a chat about the business.

As regular readers will know, I like to pick out some new records from time to time—songs and discs that I particularly like. Well, stand by for one for this week.

"One Boy Too Late" is the title, and it's by those swinging King Brothers. They've changed labels now, from EMI to Pye, and this is a great debut disc for the new set-up. All right — I know they haven't been in the charts recently. But I'm prepared to bet this one ends up in the Top Thirty at least.

What's more, I give this Wilde guarantee: If it doesn't make the charts, then I'll eat one whole copy of the New Record Mirror. That's a promise. And I'll eat it without salt or pepper.

That's your lot for this week. See you, same space, in the next issue. Enjoy yourselves.

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# BILLY FURY THE 'HEIR APPARENT' CAN HE EVER HOPE TO WIN A CROWN?

## "YES", CLAIMS THE NRM'S PETER JONES

FOR quite a long while now, Billy Fury has been regarded as the Heir Apparent to the status of "King" of British pop. Disregarding the current group influence, he's been in second place to Cliff Richard.

A most successful disc-seller, of course. A theatre-packer, for sure. A give-all performer with enormous willingness to please, for certain.

Question is whether this amiably shy Liverpudlian can ever take over the top spot in home pop.

I say he can. Or at least narrow the gap some more.

Films—that's the secret for Bill. Cliff, after "Expresso Bongo" and "Serious Charge", suddenly emerged as a REAL movie star with "The Young Ones" and "Summer Holiday". That is if you can use the word "suddenly" to describe a ruthlessly efficient star build-up. Now Bill did hit the screen in



to get before the film cameras again. "I love acting. At first I thought it would be very difficult but I found I soon got used to it on 'Play It Cool'. It was really a matter of losing my self-consciousness . . ."

My guess is that this film, whatever it is to be called, will be the start of a further break-through for Bill. The prestige value of a major movie will boost his name still further in the show business circles which really matter. Like the people who book—but NOT Bill—the stars for "Sunday Night At The London Palladium".

Larry Parnes is also anxious that Bill should undertake more overseas tours during 1964. South Africa has been pretty firmly mooted and several Scandinavian countries are after the blond bombshell. America, too—but Bill doesn't dig that scene too strongly, I feel.

### VALUE

Few performers give more time to giving the fans full value for money than Billy. It's a matter of complete dedication to his stage act. I'm sure that, given the opportunity, he could be just as successful (artistically as well as financially) in a movie career. He just doesn't want to overreach himself, that's all. Take it easily as he builds up his acting technique.

"Play It Cool". Not for me the greatest movie ever made, viewed from any standpoint.

BUT . . . it made a bomb! I recall being mildly castigated by Larry Parnes over something I said about the film—and his trump card was quoting the enormous business done by this Fury showcase production. In some areas, it was re-booked for a second week. In others, the queues brought astonished utterances from theatre managers.

Bill, if he hadn't exactly proved he was the top actor, certainly proved that he was one of the hottest box-office draws in the business—among adults as well as teen fans.

### SILENCE

Since then, the Fury film front has been all quiet. Silence. He's gone on making the discs, packing theatres but no follow-up, consolidating film.

Until now. Producer Julian Wintle has come out with the news that Bill is to be starred in a big-screen, colour, expensive production next year. That's for sure. A much more ambitious set-up altogether than "Play It Cool". At least a dozen songs. Released through the Rank Organization circuit.

Bill himself, currently engaged mostly on Sunday concerts, knows little of the actual details. "All I know is that it will be on a really big scale—and that I've been waiting a long time for this opportunity



For this reason, 1964 will be a vital year for the Heir Apparent. No solo artist looks like putting him out of second place in the beat-vocal stakes.

But rest assured he isn't missing out on the personal appearance tours. His Autumn tour as lined up this year is one of the most arduous and widespread ever undertaken by a British artist.

## Are We CLAIRVOYANT?

WE'VE come to the conclusion that here at the New Record Mirror offices work a bunch of clairvoyant blokes.

Why?

Well, folks, just look at the number of stars who were given their FIRST write-up in our publication: The Beatles, The Searchers, Gerry and the Pacemakers, Billy Fury, Marty Wilde, ad infinitum.

But this time we've REALLY excelled ourselves. Not only did we give this group their first write-up—but we paved the way for their recording contract and subsequent hit disc.

Yes, we DO mean The Rolling Stones, of "Come On" fame. After the first NRM feature, the major record companies phoned up the NRM to find out whether or not they were still in time to get the Stones on wax.

They were, and the result was shortly issued on Decca.

Now let's look at the progress of the group. In a bare three months they have made the charts with a disc that had been rush-released by Decca.

And they are now regarded as one of London's top beat groups, as can be seen by their overflowing list of engagements, including the Everly Bros/Bo Diddley tour in September. There's a mistake there by the way. The Rolling Stones don't particularly

*The NRM has gained a reputation for picking Pop winners. Our latest successful prediction...? The Rolling Stones*



The latest picture of the (fast) ROLLING STONES—an NRM Pic by DEZO HOFFMANN.)

They also have an L.P. scheduled for some time in the future on which they intend to record some way-out blues stuff which they all rave over.

What do the Stones think of all the Liverpool-London controversy.

"It's all a load of rubbish," said Brian Jones. "It's all a big thing invented by the newspapers. We are on very friendly terms with the Northern beat groups, and there's a mutual admiration between us. We like the Northern groups and think they've added a lot to the pop music scene. Obviously we prefer the Americans, but there hasn't been anything beatier in Britain for a long, long time."

All I know is there is one thing a lot beatier.

The Rolling Stones . . . .

### Elsdon Changes

ALAN ELSDON'S banjoist, Johnny Barton, has left the band to freelance.

Mick Emery, already featured with the band on guitar and vocals, will take over the vacant position, doubling on banjo. Alan rates Mick as one of his most versatile musicians.

This is the first personnel change since drummer, Keith Webb, joined the group at Christmas, 1961, which points to the Elsdon band being one of the most stable jazz outfits on the scene today.

Current engagements for the band include: Osterley Rugby Club (August 2), Dancing Slipper, Nottingham (3), Fishmongers Arms, Wood Green (4), Jazzshows Jazz Club, Oxford Street (5), B.B.C. Band Beat recording (afternoon) Assembly Hall, Barnet (evening) (6), B.B.C. Easy Beat recording (7), Smiths Aviation, Basingstoke (8).

### "ACCIDENTS WILL HAPPEN"

IT was no accident that Patsy Ann Noble was chosen for a guest star appearance in the Three Kings film "Live It Up".

Patsy, who is already a household name because of her co-starring television series with Dave King, keeps company with Kenny Ball, Gene Vincent, Heinz, Jennifer Moss, Sounds Incorporated, The Outlaws and Andy Cavell and the Saints in the new British musical which is scheduled for release in early autumn.

Patsy features a new song "Accidents Will Happen" composed by Norrie Paramor and Bob Barratt in the film. A recording of this song will be issued on August 9 on Columbia.

by  
**NORMAN JOPLING**

like being referred to as a 'rock' or 'beat' group. They are, they stress, a Rhythm and Blues group, always have been and always will be.

"We don't intend to change our sound now," said lead vocalist Mick Jagger. "And although a lot of people have accused us of 'going commercial' by employing a group vocal we certainly had no thoughts of that when we deviated from our original style. We changed because we found we could embrace a lot more R & B material into our act by having a group vocal as well as a lead supported by the group."

On stage the boys are just about completely uninhibited. They don't bother about what they wear, and they certainly don't have a tightly planned stage act. Their act is wild and loud and carries the new message to the audience of the big R & B sound. And the Stones reckon they have just about managed to cover all fields of R & B now, after practising for years. They feel competent to play any number in the R & B vein.

And future recordings? Well, titles are still being kept secret but fans will like to know the top side is 'Catchy, and very much in the R & B vein—but unlike "Come On" . . .

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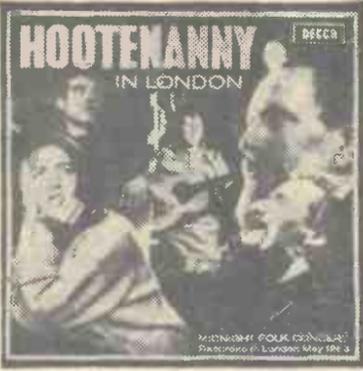
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# THE BOYS AND BALL

An Interview by —  
**PETER JONES**

**KENNY BALL'S** succession of hits is quite staggering. While "Rondo" moves slowly downwards, his new single, "Acapulco 1922," released by Pye because of huge public demand, moves upwards.

And, in mid-August, out comes a long-player of his "Golden Hits," a sort of panoramic view of his chart entries.

Kenny's driving trumpet, his swinging vocals, these are vitally important parts of the band's success. But Kenny is quick to pay tribute to the individual musicians. And this week, he takes time off to talk, candidly, about them all.

About the blokes who are not only integral parts of the Ball saga . . . but are also firm mates of the "guv'nor".

The Guv'nor speaks . . .

Clarinetist Dave Jones: "Energy—that's the thing you notice about Dave. He has this tremendous enthusiasm and just never seems to get tired of anything. It's boundless. A strong personality, too. Sometimes, you know, I have to call the boys together and have a bit of a criticism session. You can tell Dave something and he just doesn't take offence. But I'll tell you this: he's quite likely to wait behind after the others have gone and give me as good as he got. Outspoken, yes. But honestly, a backbone of the band."

Trombonist John Bennett: "John gets these fantastic ideas. He has a great capacity for invention. He was right in at the beginning—in fact, it was largely his idea that we should form a band in the first place. He's a great imitator . . . a mimic. A worrier, too. He's lost a lot of weight since the band was formed. I suppose he's the best-looking one of them all. Incidentally, we've appointed him official photographer—we bought him a camera and he takes pictures of anything we do. Clearly a backbone of the band."

Bassist Vic Pitt: "He's the youngest. Just 21 now, with two children. He's been with us since he was 17. I say sincerely that he is the finest bass player in the trad scene—ask any musician and they'll

confirm. And he's still coming on a bomb. He'll rise to even greater heights, mark my words. What's more, he's a lovely bloke. A really sincere character. Yes, you can put him down as a definite backbone of the band."

Banjoist Paddy Lightfoot: "Paddy's very helpful with the arrangements and comes up with some great ideas. He can transpose very quickly, which is always helpful. Of course, he's also a very good singer. Now, contrary to some opinions, I don't mind there being another very good singer in the band! Paddy is another enthusiast too, who really gets his teeth into the job. Both as musician and singer, he's . . . yes, a backbone of the band."

Drummer Ron Bowden: "Ron is the 'father' of the band. The oldest. My wife thinks he is the best looking. Seriously, Ron is the rock of the group. I supply the lead in the front line, but Ron is there all the time keeping the beat going. Everything circles round him and his drum kit. A tremendous bloke in every way. He has this habit of coming out with very dry gags. Like when we were coming through the Tunnel near London and he saw a coloured man, a road-sweeper, leaning on his broom. Ron said: 'There he is—THAT is Black Wall'. We let him have only one of those gags each day. He keeps trying to exceed the dosage . . . but he's definitely a backbone of the band."

Pianist Ron Weatherburn: "I'd say he's the finest rag-time pianist



KENNY gathers the Backbones of the band around him for a golf lesson. (NRM Pic by Dezo Hoffmann.)

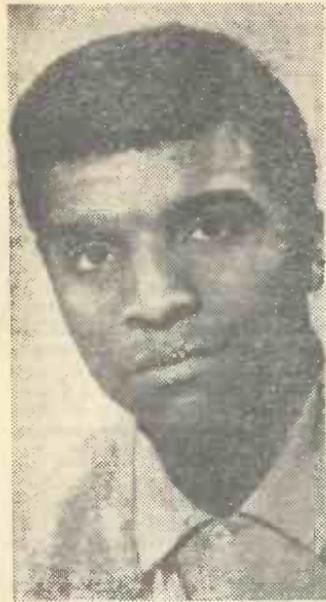
in Europe. Absent-minded is Ron. The number of times he's got into trouble with buses and trains. A bit of a lone-wolf, I think. He seems to enjoy his own company. And he's an intellectual among jazzmen. Used to be a journalist, you know, on an Ilford newspaper. Another bloke who puts a great deal into the group—so that you have simply got to put him down as a backbone of the band."

And there's a non-playing member of the outfit Kenny wanted to talk about.

Road manager Bill Bowyer: "He wrote the lyrics for 'Hand Me Down My Walking Cane', the 'B' side of 'Acapulco 1922'. He's a ridiculous bloke in the nicest sense. Very funny. He keeps the band on its toes all the time. He does quite a lot of painting—I've got one of

his hanging in the lounge at home right now. He's a comedian—a mime addict. He used to work in a stockbroker's office before joining up with me. Actually he's a cousin-in-law. The sort of bloke you'd call a good nut. And definitely a backbone of the unit."

Kenny paused: "Just thought of something. With all these backbones around me, I just hope I never get a slipped disc!"



## KENNY LYNCH A Book, Season, Holiday,

HOW is Kenny Lynch enjoying his first summer season engagement?

"Great," reported Kenny over a crackling and faint phone that gave the impression he was in Miami or Odessa rather than lovable old Morecambe, Lancs.

"I'm only here for seven weeks, with Hughie Green. That's not like some of the seasons that Lonnie does, 23 weeks, that's half a year. But I am not having time to get homesick.

"The first week I didn't know anybody and it was rather dull but now I've met lots of friendly people and I'm getting in plenty of riding—which I haven't done for quite a while—and I play tennis pretty well every day.

"The weather has been marvellous so far (three weeks), just like the Riviera.

"But most of all I'm getting benefit from the experience. In the second half of the show Hughie does his Double Your Money routine and, of course, he's a big idol with the old folks. So I am getting the chance to work to older audiences. I'm glad to say I've been going down well with them. Most of them even seem to have heard of me, much to my surprise.

"My biggest disappointment has been that I've not been able to take part in any sketches. I hoped that Hughie would be using us for some comedy bits during the show but he is sticking to his quiz formula. I'm sorry because he can be very funny and I was hoping to learn from working with him—it would have been very helpful for the cabaret work I'll be doing later on this year, for instance at the Boom Boom, Frankie Vaughan's big new night club in Belfast where I'll be going in September."

When the Morecambe show ends Kenny is heading for the French Riviera for a couple of weeks. "At the moment, although I love the work, it gets irritating to have to go on stage in the evenings just when I'm beginning to enjoy the holiday atmosphere of Morecambe. So I'm looking forward to being on holiday myself and watching my fellow singers on the Riviera going to work!

"My biggest problem, though, is the language. My French is terrible. I went to the Cannes Film Festival earlier this year and nearly starved for two days before I learned how to order a steak."

Kenny is also hoping to put in a little more time on the book (about his early life in London—fiction but very much based on fact) that he's been writing for more than seven months.

"I want to write a long book so that it can be cut down to normal size. But the way I'm going on it will be at least Christmas before I finish it. There are so many distractions. Excuse me, I've got to get back to the tennis court!" DAVID GRIFFITHS.

# B-DAY

## AN EXCITING DAY'S OUTING FOR BEAT FANS

YES, B-Day is August 31!

And B-Day looks like being the most fantastic gathering of beat stars and beat fans ever to be brought together for one show.

From 10.30 a.m. till 11.30 p.m., non-stop, on August 31 at the Stanley Stadium, Prescott Road, Liverpool, an estimated 20,000-30,000 fans will dance, listen, mingle and generally get together with 26 top groups and artists.

Yes, 26 stars SO FAR! But negotiations are in hand for the booking of other top attractions.

Among the line-up so far booked for the occasion will be found Billy J. Kramer and the Dakotas, John Leyton, Mike Sarne, The Searchers, The Big Three with compering chores being handled by Kenneth "TWTWTW" and

"Coronation Street" Cope, together with Merseyside's "Lord of the Beat Scene" Bob Wooler.

The show is being sponsored by the "Daily Herald" and it is believed to be the first time ever that a national daily has attempted such an undertaking.

Norman Dickson, the Liverpool resident staffman of that paper, will be writing regular features in the paper up to the big day which will spotlight several of the local groups which will also be on hand. Many will be getting their first really national publicity in this way.

But although the star-studded stage will be a major attraction, if not the major attraction, there will be plenty more going on throughout the day in the way of sideshows, displays, a barbecue and a contest to find the Daily Herald "Queen of Beat".

This will be a novel beauty com-

petition in that girls wearing JEANS will be invited to take part. Swimsuits and dresses are out. Entry will be open to all the girl fans attending the day's event . . . except those who have entered professionally any other beauty contests.

Men behind this exciting enterprise are Alan Williams, a noted Liverpool club owner and promoter of long standing, and Spencer Lloyd Mason, a company director and student of the classical guitar.

Alan Williams told the NRM: "Stanley Stadium is really going to jump on the day . . . and we aim to take similar big beat shows on to the Continent after it's."

If you would like to see the show, and who wouldn't like to attend so great a beat occasion, the tickets are on sale now at 12s. 6d. (advance bookings) £1 0s. 0d. at the turnstiles on the day. The admission price is for a single all-day ticket.

For those living outside the Liverpool area the NRM is willing to try to lay on special trains and/or coaches from such main centres as London, Birmingham, Glasgow, etc., so if any reader is interested we would appreciate it if they would write to:

New Record Mirror,  
B-Day,  
116, Shaftesbury Avenue,  
London, W.1.



BILLY J. KRAMER and the DAKOTAS, one of the star attractions on B-Day. (NRM Picture.)



The BIG THREE will also be on the bill on the great day for beat fans.



JOHN LEYTON



MIKE SARNE

# B-DAY IS August 31

# THE 'POP' WAR OF THE ROSES!

ONCE inside, the claustrophobic sensation of being submerged in a giant sewer is with you. The thing that hits you when you've crawled into its pulsating interior is the intense heat.

Then comes the deafening urgency of several hundred stomping feet on the bare stone floor. Rivers of sweat on feverish faces. Last of all . . . the music!

This is the Cavern Club—as typically Liverpool now as the Mersey Tunnel. As agitated as Anfield on Derby Day. The home of the much-debated Mersey sound. Sprawling, spawning ground of over 300 rhythm groups.

The Beatles, four young men with haircuts unlike Elvis' for a change and untidily dressed and a new sound, Liverpudlian R and B, hot to the heights of the Hit Parade. Everybody climbed on the bandwagon.

People are made to believe it's new. But it's just a powerful rhythm 'n' blues revival . . . a wilder, less inhibited rock sound than the fans have been used to. A multi-vocal effort with a strong beat backing. Vocals which work up to a shuddering frenetic climax.

Bob Wooller has been booking acts, compering, at the Cavern Club for more than two years. He discovered and promoted Gerry and the Pacemakers in their formative years. He worked on the recent Lancs and Cheshire Beat Contest—and his latest proteges, the Escorts and the Mersey Beats, took the first and second places.

"Liverpool is a jungle now of agents, managers, groups," he said. "The city, being a port, has become more Americanised than the inland places—even London. The R and B trend caught on first . . . as did skiffle in those years back when the Beatles and Gerry and the others had tea-chests and washboards. Lonnie Donegan was high priest.

by  
Ray Nortrop

Local accents made it easy for Liverpudlians to copy.

"And seamen have always been great folk-singers and tale-tellers. Locally, the boys wrote their own material instead of copying the American works."

The Cavern Stomp came about because of cramped space there. All you do is hold hands and swing with the beat, improvising any hand and footwork you want. But it isn't new.

## STOMPING

Girls told me they'd been Stomping for four years. The Cavern now attracts the "ordinary" dance-goer. Outside, hard-up fans beg for threepences to make up the four shilling entrance. Remember, Liverpool is a black spot for unemployment.

There are many other clubs. But mostly they take the overspill from the Cavern. Like the Iron Door, a disused cellar converted by two



The BEATLES, spearhead of the Lancashire pop assault team, are pictured in one of the many dressing rooms they inhabit on tour. We recently published this shot and listed it as an NRM Picture—it is, in fact, the copyright of TOPIX LTD.

young Irish labourers, Tommy McEvoy (22 and Steve O'Connor (21).

Strictly jazz clubs have almost vanished. But the Cavern was a trad haunt six years ago.

The Downbeat and its sister club, the Mardi Gras, are licensed establishments catering for older, quieter,

went their own way . . . and Jimmy now has the Messengers.

## CAN YORKS CATCH UP WITH LANCS?

specialised fans, mostly modernists. Occasionally the Downbeat features less wild R and B groups—like Johnny Sandon (who sings a mixture of Ben E. King and Jim Reeves), and the Remo Four.

Don Iddon is clarinetist with the Red River Jazz Band. He remembers when they drew capacity audiences at clubs in Manchester like the Bodega and the Clarendon. Not now. It's the Beatles and the rest.

## FOLDED

Said Don: "More than two-thirds of trad groups have either folded or gone over to more commercial stuff. They couldn't earn a living any other way. Ball and Bilk—fine! But even we have turned semi-pro now . . . despite those days of crowd-pulling."

Trad now in Liverpool and Manchester is in a bad way.

Can Yorkshire ever compare with Lancashire as the great teenage entertainment centre?

Apparently not.

I'd say the only group of national standing to emerge from Yorkshire in the charts is Jimmy Crawford and the Ravens, from Sheffield. Since then, the Ravens

and Jimmy now has the Messengers.

The plain fact is that the young folk in Yorkshire towns and cities just don't get any encouragement. Clubs such as they have in Liverpool would be welcomed in Leeds, Doncaster and Sheffield. Sheffield, I admit, has two—the Esquire and the Black Cat, both as attractive as any on Merseyside.

## CINEMA

But mostly teenagers have to spend their spare time at the cinema or in the coffee bars. They've never been used, in Yorkshire, to hearing music anywhere except on the radio, the jukes, the ballrooms and the odd package tours.

Take a walk round Manchester and any back street will throw up a coffee-jive club—and they're still mushrooming, still multiplying.

Cellar clubs like the Oasis and Three Coins, where fans can jive, twist and generally let their hair down—or just sit and tap their feet. All perfectly healthy naturally meeting places for teen fans.

Fights are virtually unknown. They're too busy dancing or listening to the music. But many Yorkshire people seem suspicious of these clubs. The few who have opened find themselves continually haunted by the police.

Recently I was interviewed, along with Jimmy Savile, for Anglia Television. We were asked why there were so many Northern groups in

the charts. I corrected the interviewer by saying they were, technically, Northern groups . . . but in reality all Lancashire. Of course, we were asked why there is apparently no talent in Yorkshire.

I replied: "In Sheffield, Doncaster, Barnsley and Leeds there is far more talent than there is in the whole of Lancashire . . . but the top and bottom of it is that no one seems to give Yorkshire a thought. A and R men are invading Lancashire—and I don't think the beat which is associated with Liverpool emanated from there at all."

## WHEELS

And Jimmy came in to say that the Beatles were the first to produce the so-called Liverpool sound and from then onwards the massive wheels of publicity got to work and built a completely false impression of the talent in Liverpool and Manchester."

Then I said: "Anyone coming up from Liverpool is automatically great. The Beatles WILL live on because they can write songs as well as perform but the rest of the Merseyside groups will die as quickly as they shot to fame. The Liverpool myth will disappear."

One man trying to bring Yorkshire into line with Lancashire is Mr. D. Fenton, manager of the Empire Theatre at Wombwell, Barnsley. He has arranged a series of six auditions on Sundays there. At the first, a few days ago, 60 acts were put through their paces.

## COMPERE

Grand final is on August 28 at the theatre. With cash prizes of £100, £75 and £50. With TV auditions. Incidentally, I comper these shows.

Other people striving to put Yorkshire in with the rest are the youngsters themselves, like 21-year-old Peter Stringfellow, who gave up a salesman's job to become the full-time manager of the Black Cat Club in Sheffield and promoter of local talent.

Said Peter: "Sheffield will never be a tourist centre to attract outsiders if it hasn't any entertainment to offer." He hired a church hall, casually at first. Now he attracts the stars—like Screamin' Lord Sutch, the Brook Brothers, Eden Kane, Freddie and the Dreamers, the Hollies.

## PACKED

Now the place is packed always. There's a demand for similar places. Peter doesn't want plush, Ritzy night clubs for Sheffield . . . just somewhere where the youngsters can go casually-dressed and hear music. The old Club 60 at Sheffield, before it changed to the Esquire, was a popular place . . . very much like Liverpool's Cavern.

Terry Thornton and his wife Audrey run the Esquire Club and encourage many Yorkshire groups. Dave Berry and the Cruisers, who have just cut their first record, and are Yorkshire's top R and B group,

# C.&W. SPOT By JAMES ASMAN

## REFLECTIONS OF COUNTRY AND WESTERN GREATS

"Little" Esther Phillips  
Release Me ● I Really Don't Want To Know ● Am I That Easy To Forget ● Why Should We Try Anymore ● I've Forgotten More Than You'll Ever Know About Him ● I'd Fight The World ● I Can't Help It ● Be Honest With Me ● After Loving You ● Just Out Of Reach ● No Headstone On My Grave. EMBER (Country & Western Series) CW 103.

AROUND the corner from the WSM studios in the heart of Nashville is a block of offices where various music publishers, agents and other flotsam and jetsam of the country world assemble. I was in the main foyer looking for the Wilburn Brothers when a small office nearby rattled with a burst of vigorous applause. The door opened and two cigar smoking executive types with shiny, sweaty faces and looks of anticipation waddled down the hall, leaving the door ajar. An obviously Negro voice began a rocking spiritual against a jangling piano and I could hear feet tapping, glasses jingling in tempo. It was fierce, imaginative, moving music and the crowd of white country music folk clearly appreciated it to the full. When it was over the black face of the beaming, gratified artist appeared and a gangling coloured man headed for the front porch. It was the janitor of the block, and this, they told me, was quite a regular session.

This was Nashville, Tennessee, and in the South a dark skin weighs heavily in the balance against mere talent. As far as I know that gifted janitor still sweeps the floor of the offices where he sometimes entertains. Coloured singers and musicians are often treated with a casual indifference more telling than outright segregation and it is, therefore, pleasant to find Lonox Records producing "Little" Esther on a date with a modern voiced instrumental backing of 23 musicians, plus the Anita Kerr chorus. Nevertheless, in Nola Jiye's sleeve notes and in the overall tone of the quotations and comments, the condescending jim-crowism of Nashville, where sit-down riots have recently disturbed the status quo, is revealing.

The result is a winner for Miss Phillips who shows a fine invention and vocal scope — the chorus and band are proficient but by no

means imaginative. Well known country gospel songs adapted as Negro Spirituals with immense effect on the part of "Little" Esther Phillips.

## SOLDIER, SING ME A SONG

Bill Clifton and the Dixie Mountain Boys  
There's A Star Spangled Banner Waving Somewhere ● A White Cross Marks The Grave ● Spanish Flandang ● Jimmy Will Be Slain ● Drink Your Glasses Dry ● The Bottle Of Quebec ● This Old Cold War ● Sinking Of The Maine ● I Want To Go Home ● Sallor On The Deep Blue Sea ● Faded Coat Of Blue ● Uniforms Of Gray ● Tim ● The Marine's Hymn. LONDON HA-B 8070.

DURING a talk I had with Bill Clifton at his home in Lutherville, Maryland, he talked quite a lot about folk song, and about his obvious desire to record more and more of it. That was when his solitary Starday album was only selling very slowly, and a small Mercury EP reminded British collectors of his existence. Now his Starday recordings have received a wide British circulation on the London label with their recent spate of country releases — and his ambition has been realised.

To good effect, for Bill and his five stringed banjo literally riot through these war-sponsored ballads, sometimes dealing drolly with the present cold war, or more nostalgic with World War 1 and 2, the Korean War and a variety of American outbreaks. Which is merely a fruitful base for the Dixie Mountain Boys, Bill Clifton and the banjo to provide us with some near-Bluegrass rideouts. All very nice indeed.

## COUNTRY AND WESTERN FAVOURITES Volume 1

Webb Pierce  
Groovy Boy ● I Saw Your Face In The Moon ● Hawaiian Echoes ● I've Loved You Forever It Seems ● EMBER EMB 4520.

## COUNTRY AND WESTERN FAVOURITES Volume 2

Marvin Rainwater  
I Gotta Do Get My Baby ● Daddy's Glad You Came Home ● Korea's Mountain Northland ● Tainted Gold. EMBER EMB 4521.

Webb Pierce has since established himself with American Decca and "Lover's Leap" in a successful cast at the Hit Parade, but these early King recordings reissued by Ember are solid proof of the talent, countrywise, of this Louisiana boy who was inspired by the famous singing film-cowboy Gene Autry

and began playing a guitar when he was 12. The second volume reintroduces the "half-breed" Cherokee, Marvin Rainwater, who was born in Kansas and finally arrived with the MGM hit, "Whole Lotta Woman". His trip to Britain flopped because he was too conscious of his pop success, but earlier MGM discs and these near-vintage King sides suggest he was a better country artist than he would allow us to see and hear. Two excellent releases for the country fan.

## STAR OF THE GRAND OLE OPRY

Justin Tubb  
Women ● One Eyed Red ● How's It Feel ● That's Alright ● Looking Back To See ● If You Don't Want Me ● I'd Know You Anywhere ● Your Side Of The Story ● One For You, One For Me ● I've Gotta Go Get My Baby ● How The Other Half Lives ● Five Minutes Of The Latest Blues. EMBER (Country & Western Series) CW 100.

IT so happened that I was present when Justin Tubb made some of these songs, at the Starday studios at Madison, near Nashville. As I stood beside recording engineer Tommy Hill sucking at a Coco-Cola and wishing rather sadly for a dash of local whisky, I watched Justin ad libbing with the formidable Jimmy Day who seems to be the only steel guitarist Nashville cares to hear. Justin, the son of the oldtimer Ernest Tubb, is, as one must expect, a modern styled country singer, but he has carefully adopted the flair his famous father had in abundance. Justin Tubb is not yet the star of Grand Ole Opry, but a reasonably talented and popular young artist with promise for the future. Worth a hearing.

## GREAT FOLK HITS

Debbie Reynolds  
Hey Jimmy, Joe, John, Jim, Jack ● The Apple, The Wind And The Stream ● Music Box ● Whistle ● If I Had A Ribbon Bow ● The Frozen Logger ● I Had A Mule ● Joey ● Love Tastes Like Strawberries ● Johnny Sunday ● Willow, Will He ● Tammy. LONDON HA-D 8075.

COMMERCIALWISE this has turned out to be a polished and very, very pretty album with film star Miss Debbie Reynolds singing her gentle and appealing songs in a seductive style. The expert support by Skip Martin and his orchestra add to the popular trend of this LP which, after all, has little — or nothing at all — to do with folk music.

# NEW DECCA

## Whispering The BACHELORS

F 11712 45 rpm



## What is this DAVID AND THE EMBERS

F 11717 45 rpm





# FATS DOMINO —DISCOGRAPHY

By ALAN CRAVEN



FATS DOMINO has probably had more discs issued in this country than any other rhythm and blues artists. And, make no mistake, Fats is a rhythm and blues artist. In fact he is probably the most popular artist of this calibre to emerge ever—despite the fact that he has been missing from the charts for quite a while now.

But then what's a couple of years, when one considers that Fats entered the music business in 1948, when a lot of our readers hadn't even been born.

It has been said by top jazz writers that Fats Domino isn't only a great R & B man—he's also a great jazzman. His feel and depth are tremendous and his personal appearances are something out of the ordinary even for an R & B performer. Not for Fats the big throw-about act, but a subtle performer seated at his piano.

Anyone who had the good fortune to see Fats in the film "The Girl Can't Help It" won't ever forget Fats singing "Blue Monday."

And here, for the benefit of all of Fats' fans are all of his discs which have been issued here in England. Only one of them isn't on the London label, "There Goes My Heart Again" is on HMV, as in the States Fats has changed from the Imperial to ABC Paramount labels.

Many more singles have been issued in the States, but we have listed Fats' extra U.S. LPs for the benefit of any fan who wishes to get his discs imported.

LPs

**FATS ROCK AND ROLLIN':** HAU 2028—My Blue Heaven/Swanee River Hop/Second Line Jump/Goodbye/Careless Love/I Love Her/I'm In Love Again/When My Dreamboat Comes Home/Are You Going My Way/If You Need Me/My Heart Is In Your Hands/Fats Frenzy.

**CARRY ON ROCKIN':** HAP 2041—The Fat Man/Tired Of Cryin'/Goin' Home/You Said You Loved Me/Goin' To The River/Please Don't Leave Me/Rose Mary/All By Myself/Ain't That A Shame/Poor Me/Bo Weevil/Don't Blame It On Me.

**HERE STANDS FATS DOMINO:** HAP 2052—Detroit City Blues/Hide Away Blues/She's My Baby/New Baby/Little Bee/Every Night About This Time/I'm Walkin'/I'm In The Mood For Love/Cheatin'/You Can Pack Your Suitcase/The Fat Man/I'll Be Gone.

**THIS IS FATS DOMINO:** HAP 2073—Blueberry Hill/Honey Chile/What's The Reason/Blue Monday/So Long/La-La/Troubles Of My Own/You Done Me Wrong/Reeling And Rocking/The Fat Man's Hop/Poor, Poor Me/Trust In Me.

**THIS IS FATS:** HAP 2087—The Rooster Song/My Happiness/As Time Goes By/Hey La-Bas/Love Me/Don't You Hear Me Calling You/It's You I Love/Valley Of Tears/Where Did You Stay/Baby Please/Thinking Of You/You Know I Miss You.

**THE FABULOUS MR. D.:** HAP 2135—The Big Beat/You Rascal You/What Will I Tell My Heart/Barrel House/Little Mary/Sick And Tired/I Want You To Know/44/Mardi-Gras In New Orleans/I Can't Go On/Long Lonesome Journey/Young School Girl.

**LET'S PLAY FATS DOMINO:** HAP 2223—You Left Me/Ain't It Good/Howdy Podner/Stack And Billy/Would You/Margie/Hands Across The Table/When The Saints/Ida Jane/Lil' Liza Jane/I'm Gonna Be A Wheel Someday/I Want To Walk You Home.

**A LOT OF DOMINOES:** HAP 2312—Put Your Arms Around Me/Honey/3 Nights A Week/Shu-Rah/Rising Sun/My Girl Josephine/The Sheik Of Araby/Walking To New Orleans/Don't Come Knockin'/Magic Isles/You Always Hurt The One You Love/It's The Talk Of The Town/Natural Born Lover.

**I MISS YOU SO:** HAP 2364—I Miss You So/I Keep Rainin'/Ain't That Just Like A Woman/Once In A While/I Hear You Knockin'/Isle Of Capri/What A Price/When I Was Young/Fell In Love On Monday/My Bleeding Heart/Easter Parade/I'll Always Be In Love With You.

**LET THE FOUR WINDS BLOW:** HAP 2420—Along The Navajo Trail/You Win Again/One Night/I'm Alone Because I Love You/Won't You Come On Back/Trouble Blues/I Can't Give You Anything But Love/Good Hearted Man/Your Cheatin' Heart/Let The Four Winds Blow/In A Shanty, In Old Shanty Town/Am I Blue.

**WHAT A PARTY:** HAP 2426—Did You Ever See A Dream Walking/Rockin' Bicycle/Before I Grow Too Old/Ain't Gonna Do It/Bad Luck And Trouble/Hold Hands/Trouble In Mind/Coquette/What A Party/I Just Cry/I've Been Calling/Tell Me That You Love Me.

**TWISTIN' THE STOMP:** HAP 2447—Twistin' The Spots/The Twist Set Me Free/I Know/Every Night/Town Talk/Wait And See/Twistin' The Stomp/Don't Deceive Me/A Long Way From Home/The Girl I Love/Do You Know What It Means To Miss New Orleans/South Of The Border.

**JUST DOMINO:** HAP 8039—Teenage Love/Stop The Clock/Hum Diddy Doo/Those Eyes/I Want To Go Home/Dance With Mr. Domino/Nothing New/Birds And Bees/Wishing Ring/La-La/No, No/Goin' Home.

Fats has recorded two different versions of the following: "La-La," "If You Need Me," "The Fat Man," "Goin' Home" and "Every Night About This Time."

The track "My Bleeding Heart" on the "I Miss You So" album is the same recording as "My Heart Is Bleeding" on the flip of "My Real Name."

About 15 EPs have been releases here, but all the tracks on them have been taken either from LPs or singles.

Two new singles have just been issued in the States—they are "I've Got A Right To Cry" and "When I'm Walking" ("Let Me Walk") on ABC Paramount, and "One Night" and "I Can't Go On This Way" on Imperial.

Also, a new album has been issued on ABC Paramount. Extra albums issued on Imperial are: "Fats Domino," "Fats Domino Swings," "Million Record Hits," and "Million-sellers By Fats."

It was back to school again last weekend for two of the pop stars currently pulling in the crowds at GT. YARMOUTH. HELEN SHAPIRO and PETER JAY went to Peter's old school, Duncan Hall, Scratly, Norfolk, where he used to be a boarder. Object of the visit was to open a garden fete to raise funds for the building of a school swimming pool. No chance of Peter being kept in after school on this occasion as he had to get back to the JAYWALKERS and the evening's shows.

love to play there. Dave, just back from a month in Hamburg, told me: "After being on the continent, I'm amazed that people have put up with such a dull life as we have here. We need more clubs where people can combine eating and dancing."

CONVINCED

And Peter Stringfellow, convinced things in Yorkshire can improve, is organising a gigantic beat competition in September—in the City Hall on Mondays 2, 9, 16, 23—with the grand finals on October 5. This must be the biggest contest of its kind in British pop history.

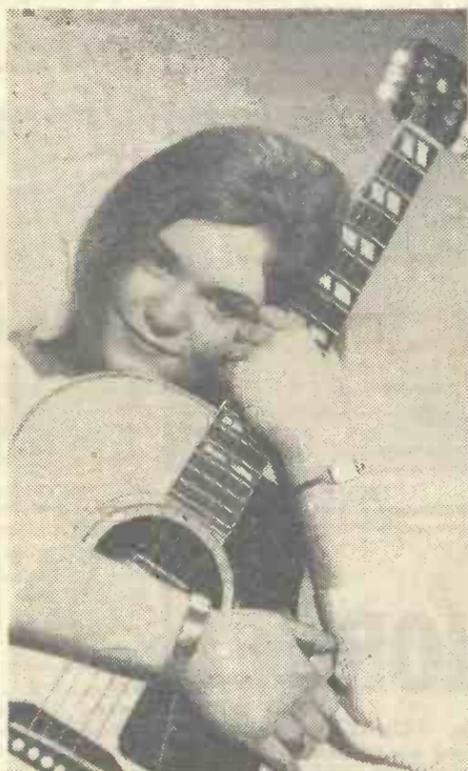
Philip Jones, of ABC TV's "Thank Your Lucky Stars", recently paid a tribute to the Liverpool groups by devoting a whole programme to groups and artists from this city. Probably the Christmas edition will be similar.

But he has said that if Leeds, Sheffield, Doncaster or Barnsley make it as big as Liverpool, he'd be prepared to put on the same sort of one-area programme.

This contest of Mr. Stringfellow's, could start a whole series of contests between Yorkshire and other county groups. Incidentally, if you have a Yorkshire group—non-professional—enter through Peter Stringfellow, 47, Kingston Street, Sheffield, Yorkshire.

It is a first step... an important step... to get Yorkshire up with Lancashire in the talent stakes.

A second War of the Roses, in fact. What odds will you give on Yorkshire catching up?



The most attractive young lady above goes by name of MAUREEN SCOTT. 1963 has been good to her so far in that she has been signed to a long-term contract by WALT DISNEY and she has a record just out on HMV. Titles are "He's So Near" and "Ugly Bug Ball". She is currently working in cabaret in London.

SINGLES (All on London except "There Goes My Heart Again.")

- HL 8007 Rose Mary/You Said You Loved Me.
- HL 8063 Little School, Girl/You Done Me Wrong.
- HL 8096 Don't Leave Me This Way/Something's Wrong.
- HL 8124 Love Me/Don't You Hear Me Calling You.
- HL 8133 Thinking Of You/I Know.
- HLU 8173 Ain't That A Shame/La-La.
- HLU 8256 Bo Weevil/Don't Blame It On Me.
- HLU 8280 I'm In Love Again/My Blue Heaven.
- HLU 8309 When My Dreamboat Comes Home/So Long.
- HLU 8330 Blueberry Hill/I Can't Go On.
- HLU 8356 Honey Chile/Don't You Know.
- HLP 8377 Blue Monday/What's The Reason?
- HLP 8407 I'm Walkin'/I'm In The Mood For Love.
- HLP 8449 Valley Of Tears/It's You I Love.
- HLP 8471 What Will I Tell My Heart/When I See You.
- HLP 8519 Wait And See/I Still Love You.
- HLP 8575 The Big Beat/I Want You To Know.
- HLP 8628 Sick And Tired/No, No.
- HLP 8663 Little Mary/The Prisoner's Song.
- HLP 8727 Young School Girl/It Must Be Love.
- HLP 8759 Whole Lotta Lovin'/Coquette.
- HLP 8822 When The Saints/Telling Lies.
- HLP 8865 Margie/I'm Ready.
- HLP 8942 I Want To Walk You Home/I'm Gonna Be A Wheel Someday.
- HLP 9005 Be My Guest/I've Been Around.
- HLP 9073 Country Boy/If You Need Me.
- HLP 9133 Tell Me That You Love Me/Before I Grow Too Old.
- HLP 9163 Walking To New Orleans/Don't Come Knockin'.
- HLP 9198 3 Nights A Week/Put Your Arms Around Me Honey.
- HLP 9244 My Girl Josephine/Natural Born Lover.
- HLP 9301 What A Price/Ain't That Just Like A Woman.
- HLP 9327 Shu-Rah/Fell In Love On Monday.
- HLP 9374 It Keeps Rainin'/I Just Cry.
- HLP 9415 Let The Four Winds Blow/Good-Hearted Man.
- HLP 9456 What A Party/Rockin' Bicycle.
- HLP 9520 Jambalaya/What A Price.
- HLP 9557 My Real Name/My Heart Is Bleeding.
- HLP 9590 Dance With Mr. Domino/Nothing New (Same Old Thing).
- HLP 9616 Stop The Clock/Did You Ever See A Dream Walking.
- POP 1164 There Goes My Heart Again/Can't Go On Without You.
- HLP 9738 You Always Hurt The One You Love/Trouble Blues.

That's the list of all the singles that Fats Domino has issued in this country. In the States it's different. Discs like "The Fat Man," "Goin' Home," "Goin' To The River," "Please Don't Leave Me," "All By Myself," etc.

## RECORDS

DO

ris Ravel

THE RAVERS

F 11696 45 rpm

DECCA

bankment London SE1

I'M COMING HOME

BILLY BOYLE

F 11709 45 rpm

DECCA

## SOUTH WALES BEAT CONTEST

The "South Wales Echo" and Oriole Records are jointly sponsoring a Beat Competition for talent in the South Wales area. Eliminations will be held on Friday, August 16, with the finals being decided on Saturday, August 17.

The finals will be held in Cardiff's Sophia Gardens Pavilion and will be incorporated in one of the regular "Rock With The Stars" productions presented by local impresario Mr. Langdon Doidge.

The contest will be in three parts—Vocal Groups, Instrumental Groups and Solo Vocalists.

First prize will be a recording test for Oriole Records, plus a souvenir recording of the winning performance, plus three Oriole LP's.

There will also be five runners-up awards which will take the form of souvenir recordings of the performances and two Oriole LP's.

There are already over 60 entries for this exciting occasion and the standard is reputed to be high. The panel of judges is as follows: Maureen Evans, Oriole recording star; John Schroeder, Oriole A&R manager; Philip Walker, a journalist with the "South Wales Echo", who writes for their weekly "Pop Special" feature; Langdon Doidge, the impresario mentioned above, and Jimmy Watson, Editor of the NRM.

# 60 STARS ARE QUIZZED

## AND THE NRM ANALYSES THEIR ANSWERS

SPECIAL REPORT BY  
LANGLEY JOHNSON

OUT this week comes a new book on the pop scene—"Top Twenty", by Phil Buckle, a writer who has obviously gone to great lengths to find out what are the vital statistics about nearly sixty different big names in the business.

From Paul Anka to Mark Wynter he has produced chapters on the stars, with immensely readable biographies and lines about their careers.

And one section is common to them all. They're asked to name their own favourite singers. Sixty stars, all given a free hand to choose their own personal listening "tops".

A pretty varied bunch it comes out as, too. Sixty current top names manage to come up with no less than 43 different "faves". Many of them, of course, get one vote only—but there's one man who dominates the analysis.

**FRANK SINATRA!** Which shouldn't surprise anyone.

Fact is that fifteen of the chapterised stars vote him their favourite singer. The rest, really, are nowhere—both Ray Charles and Peggy Lee come in the picture with seven votes each.

Britain's Cliff Richard gets six votes . . . but I feel a certain amount of bias is shown here because his "electors" are Messrs. Jet Harris, Tony Meehan, Hank B. Marvin, Brian Locking, Brian Bennett and Bruce Welch.

Elvis Presley gets four votes, so

of Rolf Harris) to Judy Garland (Shirley Bassey's "Split" choice).

So who picked out Frank Sinatra? Here's the list: Shirley Bassey, Bobby Darin, Sammy Davis Jr., Carole Deene, Everly Brothers, Adam Faith, Connie Francis, Peggy Lee, Matt Monro, Tony Newley, Mike Sarne, Anne Shelton, Bobby Vee, Maureen Kennedy (of the Vernons Girls), Danny Williams.

Which is a pretty fair cross-section of talents.

Some other interesting choices: The noted Sinatra-baiter, John Leyton picks Ray Charles as HIS favourite. Mike Sarne plumps for both John Leyton AND Frank Sinatra.

Mr. Sinatra himself nominates Sammy Davis Jr. and Mr. Davis Jr. goes likewise for Mr. Sinatra.

Ray Charles, as second most-rooted-for male singer, plumps for Ella Fitzgerald as the top singer, but includes Frank Sinatra as his favourite actor. And Peggy Lee, top of the gals, comes out on the side of a split decision between Ray Charles and Frank Sinatra.

The Presley followers are, somewhat predictably, Billy Fury, Cliff Richard, Duane Eddy, Johnny



ELVIS PRESLEY, 4.

Tillotson. And Elvis, in turn, goes for Bill Haley.

It's a pretty fascinating book, taken all round. It's rather like owning a pocket-sized filing cabinet—and it'll prove very useful to pop fans to settle arguments about their favourites inside a few seconds.

At a modest price, it's good value for money.

(Top Twenty, by Phil Buckle, published by Four Square Books, price 3s. 6d.)



Undoubtedly the "Guv'nor" among his fellow stars, FRANK SINATRA is seen off-duty at the filming of "COME BLOW YOUR HORN".



Six votes for CLIFF RICHARD . . . but they come from a potentially biased source. (NRM Picture.)



ELLA FITZGERALD, 3.

does Sammy Davis Jr. The only one with three votes is Ella Fitzgerald. And the two line up as: Eydie Gorme, Sarah Vaughan, Nat Cole, Chuck Berry, Bing Crosby, Eartha Kitt. Rest of 'em just get one nomination a-piece, ranging from Joe Brown to Huddy Ledbetter. From Maria Callas (choice



SAMMY DAVIS, 4.



BING CROSBY, 2.



PEGGY LEE, 7.



JUDY GARLAND, 1.

## ROBB STORME'S RETURN

BACK in 1961, Robb Storme and the Whispers won a talent contest, made a record ("One Thousand, Nine Hundred and When") and erupted on the scene to a publicity barrage of ballyhoo that (a) cost a bomb and (b) took a bit of living up to.

That particular single didn't do very well, despite being a Johnny Worth composition, because the title was not exactly commercial. Four more singles, plus an EP, followed. Reasonable sellers only; nothing special.

Which brought the honest and likable Robb to a spell of thinking. He decided to cut out the recording side of things and concentrate on really learning the business—on gaining experience playing to all sorts of audiences anywhere.

Though technically he and the group had turned professional, their aim was to BECOME professional.

This was a bit of self-appraisal that didn't come easily. It meant taking a certain amount of pride-denting.

Now, after 18 months of touring, travelling and living out of suitcases, Robb and the Whispers are back on record. Much improved, vocally and instrumentally; more confident on their new label, Pye Piccadilly; hopeful that "Happens Everyday" and "Surprise, Surprise", two originals by their drummer, Wilson Malone, can do the trick for them.

is we were very raw and green. It showed through. I remember that my last fling was in the Eurovision Song Contest of 1961. I felt that if I did well with the record on my number I'd be all right.

Well, I was fifth among the artists taking part. But the record didn't make it. So we decided to scrub round recordings, which is an art form after all, and get out with the one-nighters and learn."

The boys went to British dance halls, to U.S. bases in France and Germany. They broadcast for AFN and did television.

The 18 months' absence from recording studios ended when Peter Knight Jr., of Pye, was visiting a friend and happened to hear the group rehearsing in a nearby studio.

He liked what he heard.

### AMERICAN

Said Robb: "I think we've got pretty much an American sound these days—at least, that's what we're told. We're slanted towards R and B on stage now because obviously it is commercial. But I like to get in other things, like some of the Bobby Darin swingers, or tributes to Buddy Holly, or a medley from 'West Side Story'."

"A lot of our material is drawn not from Liverpool but from the work of the American vocal groups like the Chiffons or the Four Seasons".



ROBB STORME

Line-up of the Whispers nowadays is:

Drummer Wilson Malone, songwriter, arranger, 22-year-old who adopts a humorous approach to his drumming.

Eddie McManus, 19-year-old bass guitarist. He spent several months in France with Gene Vincent, learning "a heck of a lot" about stagecraft.

Chuck Hardy, one of the leading guitarists in the country. Looks a lot like Jet Harris—and is now 21-years-old.

Jim St. Pier, alto, tenor and baritone saxophones along with comedy vocals. 22-years-old and experienced prior to the Whispers, with several name dance bands.

It's the second time of asking for whipping up a storm for Robb. I'm wishing him well . . .

PETER JONES

THIS IS —

## KEN THORNE

THERE it is, slap-bang in the charts. "Theme From the Legion's Last Patrol," by Ken Thorne and his Orchestra. And there are all those fans asking: "Who IS Ken Thorne?"

Lots of the others, of course know that he's a modernist piano star who did arrangements for both Vic Lewis and Stan Kenton. The name was level with most of the things that were most up to the minute in jazz.

In point of fact, Ken's surprising hit single is from an Italian film about the French Foreign Legion in Algeria, with an English soundtrack. A League of Nations bit. And, equally in point of fact, it's a surprise that it was ever made.



KEN THORNE

Says HMV recording manager Wally Ridley: "It was all very much a challenge. We started receiving requests from dealers for what we were told was a "guitar thing" from the film—which stars Stewart Granger.

"Well, that wasn't much to go on. So we finally chased round and found a man at Rank Films who put us on the right track. The film was on general release at that time—and it looked as if we'd have to go out of London to hear it . . . because there was no music available here.

"But, right at the last moment the music arrived from Italy."

Enter Ken Thorne to take up the story. "We figured we could fit the recording in at the end of a David Whitfield session, using the same bunch of musicians. I got up at six o'clock in the morning to prepare the arrangement and while David was in the studio, I was having copies made of our parts.

"But by the time it was our turn to record, we'd run over time—and lost some musicians who'd other dates booked. Still, I think we

managed well enough . . ."

Like it was in the shops five days after the session and in the charts not long after that.

Ken now is 39. A very experienced musician. And with a very interesting story.

Until 1950 he was on that modern kick. He claims he was "notorious" rather than established. Then, out of the blue, he chucked in that side of music and went off study organ playing for five years under the great Dr. Sidney Campbell, who at that time was organist at Ely Cathedral. Mind you, after five years Ken ran short of money and went back to the London music scene.

For two more years he worked as arranger with Phil Green. Then he turned free-lance. He handled the arrangements for the Noel Coward musical "Sail Away", scored music for several top films, and has arranged discs for such as Ronnie Hilton, Steve Arlen and Lena Martell. Plus David Whitfield.

Ken is married to an Italian girl, lives in North London, is a keen golfer, and an expert radio operator. That "ham" radio interest enables him to keep in contact with his brother, who lives in Africa and has a similar interest.

Now the record has hit the top so successfully, Ken has said that it's all a bit like winning the pools. He also says: "I haven't really had a chance to think about a follow-up yet. Nobody really expected this one to happen so fast . . ."

And he's fast to pay tribute to the trumpet work on the theme of Ray Davies. The disc's success has also boosted this sessioning trumpet star's name.

The funny thing is that the movie from which this theme came didn't mean so very much. But the theme itself means a great deal.

Specially to that refugee from modern jazz, Kenneth Thorne.

PETER JONES.

### SHUDDER

Said Robb this week: "When I think of what might have happened with that first record, I shudder. I actually shudder. It could have been a big hit. We could have been called upon to put on a REAL act—and we just weren't up to it. What on earth would have happened to us?"

Robb—real name Robert Scales, born in Hornsey, London—said: "On those early records, the royalties weren't too bad. But the fact



MARK WYNTER: This one's stronger than "Shy Girl". (NRM Picture.)

# PROBABLE HIT FOR MARK

## MARK WYNTER

*Running To You; Don't Cry* (Pye 15554)

MARK had a small-ish hit with his "Shy Girl" number, and this one is meatier with a lot of femme chorus in the background. Backing somewhat dominates the vocal work but it makes a change from the usual milk-and-water Mark. Different but probably a hit.

Flip has a 'big' sound to it, rather like "Venus In Blue Jeans" and it's a big ballad with Mark singing in the usual old style of things. Good, powerful backing with Mark in better form than on side one.

THREE 🍷🍷🍷

## LITTLE STEVIE WONDER

*Fingertips, Parts 1 and 2* (Oriole American CBA 1853)

CURRENTLY top of the U.S. charts is this wild effort by the little blind 12-year-old. It's recorded live at the Apollo theatre in New York, and the atmosphere is tremendous. On side one he introduces the wild affair and then presumably plays harmonica on the swinging Ray Charles flavoured thing. Side two is the big hit side, and there's little Stevie screaming away on this side with loads of gimmicks, and R & B mannerisms thrown in all over the place on this disc. The band plays well, behind him, and the atmosphere is tremendous. Could be a hit here with the plugs—certainly it's well timed for the R & B craze but maybe it's a little too far-out.

FOUR 🍷🍷🍷🍷

## ROCKIN' HENRI

*Sally; Sweet Adeline* (Decca F11700)

THE old Gracie Fields number is given a most peculiar treatment by this most peculiar gent. It's a song in which Henri sings at a high falsetto all the way through and the whole thing has a rather bizarre atmosphere about it. If it catches on it'll catch on big, but we can't honestly imagine it catching on. Sorry and all that. . . .

Much the same sort of thing on the flip. At least it's a value for money single if you like this sort of thing. Country voices interrupt and the song builds without as much falsetto.

THREE 🍷🍷🍷

## BOBBY RIO

*Don Diddy; I Got You* (Stateside SS 211)

NEW name Bobby gets his teeth into this number from the States which is all about the girl who's a great disc fanatic. Bits from all the big hits are thrown in, and the whole thing is pretty good all round. Maybe not a big hit, but pleasantly amusing all the same.

Much slower sort of thing on the flip—it's a pretty grim old lyric with usual bit about how he's got so much to live for now he's got the girl. That's the lot.

THREE 🍷🍷🍷

## JAM AND KELLY

*Ooh! I Can't; Write Me a Letter* (Philips BF 1265)

PHILIPS' two glamour-comediennes get together as they explain how they're going to be "singing stars". Fact is their harmonic work is very good and to be taken seriously, even if they go all out for the giggles on the general presentation. It all adds up to a glorious send-up of the record business and should earn plenty of plays. They're in straight mood on the flip and it's darned good. A nicely-contrasted couple of sides—and we're hoping it'll be a big seller for the gals.

FOUR 🍷🍷🍷🍷



## TOMMY QUICKLY

*Tip Of My Tongue; Heaven Only Knows* (Piccadilly 35137)

THIS is the long-awaited first solo performer to emerge from Brian Epstein's Liverpool stable. Tommy is a personality-seller with a high-pitched voice—a flexible instrument which gets at the lyrics well. Mid-tempo with choral and instrumental effects in the flip. It must gain a lot of interest and should sell extremely well. May even reach the lower parts of the charts. A very good song, too. Flip is a good song, slightly less hectic and tongue-twisting, cleverly arranged. Young Tommy will be a big name ere many months have passed.

THREE 🍷🍷🍷

## THE ROCKY FELLERS

*Like the Big Guys Do; Great Big World* (Stateside SS 212)

A VERY Latin-ish sounding effort from the U.S. team who had a hit with "Killer Joe" and the—is it eight-year-old boy—singing about how he wants to get up to all the things that the big guys do. But surely he's a bit too young for all that sort of thing. Still, it's a good enough disc that's well-performed and very commercial.

More of a routine thing on the flip, a rather usual-styled number without much appeal. But the little chappie sings well on it.

THREE 🍷🍷🍷

# NRM POP DISC JURY

## FRANK SINATRA

*Come Blow Your Horn I Have Dreamed* (Reprise R 20184)

A GOOD disc from Frank from his latest film, and it's a swinging effort that could easily give him the chart success that he has been missing for the last few months. It's a typical Sinatra number with a good lyric and just about a good everything else. Expect it in the charts.

Flip is a gentle rather moving number with a good lyric and of course some exquisite vocalising by the master. And it is as good as anything we've heard lately from him.

FOUR 🍷🍷🍷🍷

## DIANE RAY

*Please Don't Talk To The Life-Guard; That's All I Want From You* (Mercury AMT 1209)

COMING up fast in the States is this jerky sort of number with a very teen (almost sub-teen) lyric about the healthy All-American girl who falls for the lifeguard. But it's also a very commercial number with a catchy flavour that could easily catch on here. A summery song with a good chance of success.

Slower sort of stuff on the flip, a good ballad with Diane singing well on the number which unfortunately gets a bit monotonous after a while.

FOUR 🍷🍷🍷🍷

## THE FLEETWOODS

*Goodnight My Love; Pleasant Dreams; Jimmy Beware* (Liberty LIB 75)

A VERY soft and enchanting number from the Fleetwoods with one girl leading and the other two providing an excellent harmonious backing with a great plaintive quality. She completely captures the night-time atmosphere and the gentle smooth number should do pretty well here, as it has done in the States. There's even a good lyric on this one—in fact nothing wrong with the disc at all. All types should go for it.

The girls sing and the boy sings as well, but different lyrics. It's a fair old thing with some gentle yet good singing from all concerned.

FOUR 🍷🍷🍷🍷

## THE SHIRELLES

*Don't Say Goodnight and Mean Goodbye; I Didn't Mean To Hurt You* (Stateside SS 213)

THE Shirelles are as always on top of their vocal form. This one is a gentle number with the girls softly mouthing the great tuneful number which has been resting in the U.S. charts for quite a while now. There is a simple backing on the plaintive number, and the girls take the song straight without any gimmicks.

The flip is if anything better, and it's another catchy medium-paced ditty with a rather moving lyric. Not as compulsive as their big hits, but full of taste and class.

FOUR 🍷🍷🍷🍷

## DAVE DUDLEY

*Six Days On The Road; I Feel A Cry Coming On* (United Artists UP 1029)

JERKY backing for this masculine number from deep-voiced Dave who tells the story about all the driving he's been doing to get home. Good backing with a definite country flavour about the disc and a very good lyric. An entertaining disc with a happy flavour for a welcome change.

Flip is slower as might have been guessed by the title, and there's a high-pitched femme femme chorus to help Dave on this one. It's another country styled number with a touch of the Jim Reeves about it.

FOUR 🍷🍷🍷🍷

## SUSAN MAUGHAN

*The Verdict Is Guilty; Bachelor Girl* (Philips BF 1266)

A LIVELY disc from popular Susan who gives the song a good workover. It's a catchy number with a lot of appeal and Susan on top of vocal form. Rather like the old Anne Shelton hits but more up-to-date and commercial. Orchestral backing is good. Flip is a rather slow number that Susan penned herself. It's typically English and is fairly commercial. Not really a huge hit though.

THREE 🍷🍷🍷

## ELAINE & DEREK

*Stepping Stone; Goodnight My Love; Pleasant Dreams* (Piccadilly 35136)

PLEASING guitar work on this pleasing number from the young pair. It's a lilting number with some good sound effects on it. They sing well enough, and harmonise beautifully, and there is a chance that this catchy, breezy number could make the charts.

Flip is their version of the beautiful Fleetwoods hit, and they give it a lovely work-out. Soft, gentle and atmospheric.

FOUR 🍷🍷🍷🍷

## JIMMY SHAND

*The Stein Song; Take Me Back To Dear Old Blyth; La Cumparsita* (Parlophone R 5050)

PIANO accordion tunefully plays out on this two-tracked top side with a good lilting beat and lots of appeal perhaps for the older folk than the younger ones. We rather think it'll sell better north of the border than south of it, though.

Flip is as near as Jimmy Shand has ever got to a Spanish beat. It's a well-performed number with those martial drums pounding away in the background.

THREE 🍷🍷🍷

# INTO BATTLE GO KARL AND KEN



## KARL DENVER

*Still; My Canary Has Circles Under His Eyes* (Decca F 11720)

THE U.S. hit for Bill Anderson is given a typical treatment via Karl Denver who doesn't sound like he usually does on this run-of-the-mill C & W type number. Tuneful and with a good backing, it should make the top fifty.

A much brighter thing on the flip, it rather reminds us of the old skiffle numbers but with more of a music hall approach. Not bad, but not commercial.

THREE 🍷🍷🍷

## RONNIE HILTON

*Kisses Can Lie; They Can't Take That Away From Me* (HMV POP 1190)

SING along with popular Ron. This won't get in the charts, almost for sure—but it'll be played over and over again on radio. Mr. H. remains one of our best singers on this type of number, with his eminently masculine approach. Worth remembering is the way Nat Cole has "sold" on these all-in-choral pieces. Flip is vintage Hilton Good deep tones wrapped round an impressive standard number, with slow-sliding trombones behind him. A very fine side indeed.

FOUR 🍷🍷🍷🍷

## THE CAMEOS

*Powercut; High Low And Lonesomely* (Columbia DB 7092)

FROM the Joe Meek stable comes this very off-beat sort of number with a lot of shrill boys and girls singing away very fast and frantically. It's a bit of a square-dance number, with a grating off-tune sort of effect. Different, in fact rather like a nightmare-ish Springfield sound.

Flip is more or less in the same vein without so much in the way of commercial appeal. But there's also a lot of good gimmicky vocal work, and a steady backing.

FOUR 🍷🍷🍷🍷

## TIM CONNER

*The Lonely One; So Long Baby* (HMV POP 1191)

TIM has made some good discs in his time—his last was very good indeed. This one is a beauty sort of exotic thing with a good set of lyrics that Tim sells very well. Should do well, but not really hit potential. We liked it, frankly.

There's an Adam Faith sound on the flip, which is a good beat song with Tim on top of form once more.

FOUR 🍷🍷🍷🍷

## PATSY ANNE NOBLE

*Accidents Will Happen; He Tells Me With His Eyes* (Columbia DB 7088)

THE Aussie girl who's had a fair amount of success here gets her teeth into a jaunty heavy-ish ballad with some usual-type-lyrics of the teen number. Fair strings occasionally butt in, and there's some good piano work. Her shrill voice is good on this number, from "Live It Up".

The flip is another number with a medium-paced beat approach, and Patsy doing most of the work on the number. Good stuff with more appeal than side one, we think.

THREE 🍷🍷🍷



## KEN DODD

*Still; Melodie* (Columbia DB 7094)

THE Bill Anderson hit is given a very tender going-over by Ken Dodd on this gentle sort of thing in the C & W vein. But it's not really the Ken Dodd which we're used to. We liked it a lot and there's plenty of appeal despite the fact that his fans may think he's deserted the typically English song, which he's made very popular.

Flip is more of the usual-style Ken, and it's a 'square' number but still with a load of appeal, and commercial appeal at that. Tender and gentle with Ken's moving voice literally making the song.

FOUR 🍷🍷🍷🍷

## RAY STEVENS

*Harry The Hairy Ape; Little Stone Statue* (Mercury AMT 1207)

FROM the man who has had several big comedy hits comes a rocking song with a story of the ape that becomes a rock singer. Cleverly told with a goof lyric, and some fair old gimmick vocal work from Ray plus some ape impressions which are quite creditable. Not too bad with a driving beat and fair commercial chances.

Flip is more of a routine ballad with once more some good singing from Ray on this self-penned number. Sad.

THREE 🍷🍷🍷

## TONY VICTOR

*In the Still of the Night; Money* (Decca F 11708)

A POLISHED disc from Tony on this number which manages to retain some appeal. Tony has a good commercial approach, and a fair old voice. Watch this one for a sleeper chance of success. It should do quite well although we don't see it in the charts. Good performance on the medium tempo number, with insistent backing.

Flip is an R & B classic first recorded by Barrett Strong, and to be quite fair this version just doesn't come up to the standard of the original. Tony sings well enough, but the backing group sound as though they were not too happy with the tune.

THREE 🍷🍷🍷

## JIMMY GILREATH

*Lollipops, Lace and Lipstick; Mean Ole River* (Pye International 25213)

WELL, on his last disc Jimmy was billed as James, but we've been told this is the new informal name. Nevertheless it hasn't yet made the U.S. charts following the big transatlantic success of "Little Band Of Gold", and we don't honestly think it will mean much here. It's a thumping great medium pacer with a goodly sort of lyric and a salvation army trumpet solo in the middle. Interesting but not as commercial as his last.

Flip is fairly average with James in good voice and a fair old backing helping things along well. Like the top side, an interesting disc.

THREE 🍷🍷🍷

## CHRIS RAVEL

*I Do; Don't You Dig This Kinda Beat* (Decca F 11696)

"DIDDY-DUM-DUMS" open this number with plenty of group chorus work behind Chris on the ultra-commercial number with everything thrown in. They seem to be having a ball on the disc, which has a fast tempo and a raging, jerky kind of beat. Frantic and a possible chart entry.

Like the top side there's a lot of echo on the flip, and this side is much more frantic if that's possible. Rather more like the old kind of rock with plenty of guts and some good lyrics.

FOUR 🍷🍷🍷🍷

## AHAB AND THE WAILERS

*Cleopatra's Needle; Neb's Tune* (Pye 15553)

FROM the instrumental group comes an arabic flavoured rock number that really moves along. There's guitar and just about everything else thrown in on the repetitive yet compelling number with an infectious beat for good measure. Well-performed and a potential hit but maybe it will be considered a little too off-beat by the majority of record buyers.

More of the same sounds on the flip, another well-performed number with a fast jog-along beat that should meet with some success. A fair old flip.

THREE 🍷🍷🍷

## PINKY & PERKY

*When The Saints Go Marching In; Nursery Romp* (Columbia DB 7093)

THE usual little speeded-up voices from the successful pair on this interesting version of the very oldie. They sing shrilly in their funny little tones, but once you've heard one disc like this you've heard the lot.

Can't really say much more about the flip, but once more it's a well-recorded number that makes good value for money if you like this sort of thing.

THREE 🍷🍷🍷

## GREGORY PHILLIPS

*Angie; Please Believe Me* (Pye 15546)

YOUNG star who was featured with Judy Garland in her last movie makes his disc debut. It's a fair double-tracked performance on a slightly complex melody line. It's highly commercial, and equipped with a very fine beat-laden backing. Good guitar. This is one to watch very closely indeed. Gregory shows more of his talents on the flip, a worthwhile beat-ballad with another helping of solid backing. He sounds slightly limited on actual range but that hardly matters.

FOUR 🍷🍷🍷🍷

# HOUSTON WELLS

## A Briton 'dug' by Americans

BY  
PETER  
JONES



LIKE most British Country 'n' Western singers, Houston Wells likes Jim Reeves and Hank Locklin. But in this case the procedure is also reversed. Messrs. Hank and Jim also dig Houston... and very enthusiastically, too.

He and the Marksmen backed Hank on the C and W expert's last trip here. Now he's insistent that they should do so again in the autumn when he returns. Jim Reeves, a recent visitor to this country, was notably impressed with Houston's abilities.

But the thing is that Houston has managed to find the balance between purveying authentic C and W and finding the commercial sound. Hence the appearance of "Only The Heartaches" in the charts these past weeks.

Give him an audience at an American base and he'll be doing the gen gear. But British audiences are treated on a more commercial level.

The Marksmen are an integral part of the act. So how did they get their name?

Fact is that they really ARE enthusiastic marksmen. They've their own clay pigeon shoot near Southend, where they all live, and they had a bag of 18-brace of pheasants not so long ago. Show them a countryside scene and out will come the shotguns.

Success is deserved in Houston's case. Born plain Andrew Smith, in Northumberland, he emigrated to Canada in 1957. "Before then, I'd never really sung anywhere but in my bath." So he says now... but the ambition for a show-biz career was implanted long before then.

At 14, he left school and went into the timber business. For three years, he was a tree-feller with the Forestry Commission. And, at 19, he decided to see a bit of the world. He was a steward in the Merchant Navy and eventually headed for Detroit.

Finding himself in Vancouver, he and a friend were invited to a club because "we looked as if we didn't know anyone". He was invited to get up and sing a song, did so, and was so well received that the club owner asked if he'd come back and sing with the regular band.

So Houston, then still Andy Smith, used to sing away the hours after a hard day's work in the pulp mills nearby.

And on to 1958. A message from home, saying his parents weren't

very well and would he return. He did, on the liner "Carinthia"—and sang away to his heart's content at the ship's concerts.

Back in England, Houston drove a bulldozer for a while. In a Wickford hotel, he heard a group called the Coasters—and decided to join them. Andy Smith and the Coasters was a popular draw for a while. So popular that they decided to make a demonstration tape... and send it to music publisher Terry McGrath.

Terry doesn't need to say he was impressed. He's now their manager.

Joe Meek did the actual recording and helped supervise the change of name.

The first disc was "This Song Is Just For You", backed by "Paradise". It did well... but maybe suffered because of a rush to follow-

up with a cover job in "Shutters and Boards".

Now comes the first chart success. And there's already an EP on the market, plus an LP to be released, almost certainly, in September.

The group is not undertaking a summer season. They're really just waiting for Hank Locklin to return.

But they've got plenty to be happy about. Their reputation both sides of the Atlantic is growing fast—in the States through the "plugs" from Jim Reeves and Hank Locklin.

The steel guitar and lead guitar of Pete Willshire is a vital part of this authentic Country sound.

But Houston Wells, the English boy who travelled America picking up folk songs, is the man who really spearheads the whole thing.

## BELOW AVERAGE DION

JACKIE DAVIS

EASY DOES IT: 'Round Midnight; Blues In The Night; Sleepy Time Gal; Five Minutes More; Lonely Wine; Night Train; If I Could Be With You; Midnight Sun; In The Wee Small Hours Of The Morning; Easy Does It; One For My Baby; Saint Louis Blues. (WARNER BROTHERS WM 8128.)

IT may have been said before in this page but if I am going to listen to Hammond Organ playing at length then I would like it very much if Mr. Jackie Davis were the man at the keyboard.

The instrument is one which can become monotonous in the wrong hands... at the end of Mr. Davis' fingers it becomes a soothing and decidedly entertaining instrument.

I recommend a listen to this easy-going, swinging, set. It makes for excellent background stuff or concentrated listening.

FOUR 🍷🍷🍷🍷

VARIOUS ORCHESTRAS

CHA CHA CHA: Nuncia; Capullito De Aie!; La Luna Si Divorcio; Italian Boy (NINO RICO ORCH.); El Curaca; Cha Cha Italiano (FRANK WEIR ORCH.); Un Chivirico Ma; Rico Vacillon; Cha Cha Cha; Baffi (NINO RICO ORCH.); Eso Es El Amor; Enchiladas (FRANCHITO ORCH.). (ORIOLE REALM RM 103.)

A LIVELY and entertaining collection of Cha Cha Cha items on Oriole's Realm series. Three orchestras on hand to add that little extra touch of variety.

Yes, if you happen to like tripping the light fantastic at home this is for you.

THREE 🍷🍷🍷

THE LETTERMEN

COLLEGE STANDARDS: The Wiffenpoof Song; Dream; Moments To Remember; All I Do Is Dream Of You; Graduation Day; No Other Love; The Halls Of Ivy; It's Dark On Observatory Hill; Ane Lisle; I'll See You In My Dreams; The Sweetheart Of Sigma Chi; The Party's Over. (CAPITOL T. 1829.)

A PRACTICALLY gimmickless group are the Lettermen. Just simple melodic harmonies aimed to please. And please they do, folks, please they do.

A collection of favourite old melodies which are frequently sung at get-togethers, campfire meetings and such. Even around the parlour piano if there are any left nowadays.

Yes, enjoyable, even if not dramatically presented like some of the group's contemporaries.

THREE 🍷🍷🍷

TOMMY GARRETT

50 GUITARS GO SOUTH OF THE BORDER: Guadalajara; Come Closer To Me; Frenesi; Be Mine Tonight; Adios; La Virgen De La Macarena; Besame Mucho; You Belong To My Heart; La Bamba; Perdida; South Of The Border; Granada. (LIBERTY LBY 1011.)

THE sound of 50 guitars is pretty full-blooded in full cry. And the massed pluckers get together for this stimulating set featuring numbers with a touch of Latin.

Pretty good for almost any form of listening, I would think. Certainly an enjoyable disc if it happens to be your particular cup of tea.

THREE 🍷🍷🍷

CONNIE FRANCIS

MODERN ITALIAN HITS: Ai Di La; Il Cielo In Una Stanza; Quando, Quando Quando; Nessuno Al Mondo; Arrivederci; Tango Italiano; Come Sinfonia; Nun E Peccato; Romantica; 24 Mila Bac; Come Prima; Addio. (MGM-C 930.)

TOP popstress Connie Francis nips back across the Atlantic to the land of her ancestors for this latest LP outing.

Naturally, she turns in a fine performance singing the songs in English (American?) and Italian. A natural for her fans... and there are still hordes of them around despite her recent absence from the charts.

THREE 🍷🍷🍷

THE STEVENS SINGERS

THE EXCITING GOSPEL SOUND: Ease My Troubling Mind; Children Go Where I Send Thee; Just A Closer Walk With Me; Oh Lord; Hallelujah 'Tis Done; When The Saints Go Marching In; To Me It's So Wonderful; Somebody Bigger Than Thee; Roll Jordan Roll; We've Com This Far By Faith; Swing Down Charlot; It's You And I; Down By The Riverside. (HMV CLP 1639.)

ONE of the most satisfying musical entertainments, apart from its spiritual meaning, is the down to earth Gospel singing of the American Negro.

The Stevens Singers are a four member team, new to me, with a decided flair for this music. I feel certain that the many, many Gospel lovers will enjoy their work on this album.

I recommend a listen.

THREE 🍷🍷🍷

## LP REVIEWS by JIMMY WATSON

DION

LOVERS WHO WANDER: Lovers Who Wander; Come Go With Me; King Without A Queen; Then I'll Be Tired Of You; The Twist; So Long Friend; Little Diones; Sandy; Queen Of The Hop; Tonight, Tonight; P.S. I Love You; I'm Gonna Make It Somehow; Little Miss Blue; Shout. (STATESIDE SL 10034.)

DION is having discs released on two labels at present. He recently signed a contract with CBS but Laurie, his original company, have still a stockpile of his discs available.

But despite this spate of releases (or because of it?) Dion has been an absentee from the top of the charts for quite some time.

I regret to report that this is not his best work either. And as such it can't really hit the top of the sellers. However Dion is a lad with loads of loyal fans who will most certainly be purchasing the album.

THREE 🍷🍷🍷

JOHNNY MANN SINGERS

GOLDEN FOLK SONG HITS: The Boll Weevil Song; The Wreck Of The John B; Black Is The Colour Of My True Love's Hair; Michael; Green Fields; The Blue Tail Fly; Cottons Fields; Where Have All The Flowers Gone; Shenandoah; Tom Dooley; The Three Bells; Scarlet Ribbons. (LIBERTY LBY 1102.)

THE excellent Johnny Mann Singers take a look at the world of popular folk songs for their latest album and again their sheer professionalism is a joy to the ear.

Musically they are hard to match. Granted they don't hit the best sellers all the time, but such efforts do sell and sell well.

Some real old favourites here well and truly sung by a fine choir. You'll like it, I know.

FOUR 🍷🍷🍷🍷

## JAZZ FOR THE Fringe Fan

GEORGE WEIN

AND THE NEWPORT ALL-STARS: At The Jazz Band Ball; The Bends Blues; Crazy Rhythm; Slowly; Ja-Da; Keepin' Out Of Mischief Now; Blue Turning Grey Over You; Lulu's Back In Town. (HMV CLP 1651.)

COME over here, Sandra and Tommy, and climb up on yo' uncle's knee. Now, let's all listen to Uncle George on piano with Ruby Braff, Marshall Brown, PeeWee Russell, Bud Freeman, Bill Takas and Marquis Foster.

Hear Uncle Bud. Does he remind you of those rough-toned rock tenors you admire so much? Yes, there is a similarity: they got many of their ideas from Uncle Bud. It's a pity they don't get a few more. Note how subtly Bud is handling the melody on "Slowly". And how about that wonderful light excitement of "Crazy Rhythm"? Did you hear the unexpected but totally swinging way Uncle Ruby wrapped the number up? Old Uncle PeeWee is in good shape on this album too: he's got "The Bends Blues" to himself and he really shows you how the blues can be a deep emotional experience.

No, none of these numbers will make the charts. But a lot of us will still be playing this record when none of you can remember a single one of this week's Top Ten. D.G.

FOUR 🍷🍷🍷🍷

CHICO HAMILTON

THE NEW AMAZING CHICO HAMILTON QUINTET: Passin' Thru; The Second Time Around; El Toro; Transfusion; Lady Gabor; Lonesome Child. (HMV CLP 1652.)

AT long (very long) last here's a "new thing" LP that says a lot of interesting things and says at least some of them with a sense of beauty in mind. Combos led by drummers are always frightening prospects but

this album contains not one drum solo and Chico's role is that of excellent support for his soloists. It's an unusual line-up: trombone (George Bohanon), tenor and flute (Charles Lloyd—the guiding spirit of the session), guitar (Gabor Szabo) and bass (Al Stinson).

There's a strong Indian influence in the music—and that's a lot more interesting than the cut-rate "classical" effects that have been creeping into jazz. Much of this group's "new thing" playing is creditable in a negative way (it is not meandering, it does not go on for minute after dreary minute) and its positive achievements are slight. But it's heart is more or less in the right place. And what a joy it is to hear "new thing" jazz that has something approaching a heart! D.G.

FOUR 🍷🍷🍷🍷

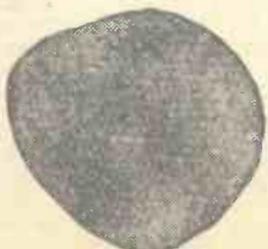
OLIVER NELSON  
KING CURTIS  
JIMMY FORREST

SOUL BATTLE: Blues At The Five Spot; Blues For M.F.; Anacrusis; Perdido; In Passing. (Esquire 32-189.)

THE "battle" concept is rather crude and dated. Actually, the best parts of this LP are on Perdido when the three tenormen are working together for a common musical good. And parts of this album are very good. The rhythm section (Gene Casey, George Duvivier and Roy Haynes) drives the "combatants" along and everybody sounds mighty happy.

The tenors each have enough individualism (Curtis is rhythmic and bluesy, Forrest is swing, and Nelson is the most modern) to be distinguishable and yet they have enough in common not to clash. D.G.

FOUR 🍷🍷🍷🍷



### THE STONES ARE ROLLING!

### No. 26 IN THE CHARTS

### "COME ON!"

### THE ROLLING STONES DECCA F.11675

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 FINGERTIPS*<br>1 (7) Little Stevie Wonder              | 26 TWIST IT UP<br>32 (3) Chubby Checker                |
| 2 SO MUCH IN LOVE*<br>3 (9) Tymes                        | 27 I WONDER*<br>23 (5) Brenda Lee                      |
| 3 SURF CITY*<br>2 (9) Jan & Dean                         | 28 MY BOYFRIEND'S BACK<br>— (1) Angels                 |
| 4 (YOU'RE THE) DEVIL IN DISGUISE*<br>6 (5) Elvis Presley | 29 FRANKIE AND JOHNNY<br>36 (2) Sam Cooke              |
| 5 BLOWIN' IN THE WIND*<br>7 (5) Peter, Paul & Mary       | 30 BE CAREFUL OF STONES THAT YOU THROW*<br>31 (4) Dion |
| 6 JUDY'S TURN TO CRY<br>8 (4) Lesley Gore                | 31 HEY GIRL<br>40 (2) Freddie Scott                    |
| 7 WIPEOUT*<br>5 (6) Surfaris                             | 32 I (WHO HAVE NOTHING)<br>41 (2) Ben E. King          |
| 8 EASIER SAID THAN DONE*<br>4 (10) Essex                 | 33 PAINTED TAINTED ROSE<br>43 (2) Al Martino           |
| 9 CANDY GIRL<br>11 (5) 4 Seasons                         | 34 THE MONKEY TIME<br>38 (2) Major Lance               |
| 10 JUST ONE LOOK*<br>9 (7) Doris Troy                    | 35 NOT ME*<br>16 (7) Orlons                            |
| 11 MORE<br>19 (3) Kai Winding                            | 36 IF I HAD A HAMMER<br>— (1) Trini Lopez              |
| 12 TIE ME KANGAROO DOWN SPORT*<br>10 (8) Rolf Harris     | 37 MAKE THE WORLD GO AWAY<br>— (1) Timi Yuro           |
| 13 DETROIT CITY*<br>15 (6) Bobby Bare                    | 38 BLUE ON BLUE*<br>18 (11) Bobby Vinton               |
| 14 MOCKINGBIRD<br>20 (4) Inez Foxx                       | 39 MARLENA<br>35 (5) 4 Seasons                         |
| 15 MEMPHIS*<br>12 (8) Lonnie Mack                        | 40 TRUE LOVE NEVER RUNS SMOOTH<br>45 (2) Gene Pitney   |
| 16 RING OF FIRE*<br>14 (7) Johnny Cash                   | 41 HOW MANY TEARDROPS<br>44 (2) Lou Christy            |
| 17 GREEN, GREEN*<br>24 (4) New Christy Minstrels         | 42 WAIT 'TIL MY BOBBY GETS HOME<br>— (1) Darlene Love  |
| 18 HOPELESS*<br>17 (7) Andy Williams                     | 43 SHAKE, SHAKE, SHAKE<br>47 (2) Jackie Wilson         |
| 19 DENISE<br>25 (4) Randy & Rainbows                     | 44 WHEN A BOY FALLS IN LOVE*<br>49 (2) Mel Carter      |
| 20 PRIDE AND JOY<br>13 (8) Marvin Gaye                   | 45 BRENDA<br>46 (2) Cupids                             |
| 21 TILL THEN<br>21 (7) Classics                          | 46 SURFER GIRL<br>— (1) Beach Boys                     |
| 22 DANKE SHOEN<br>30 (2) Wayne Newton                    | 47 HELLO STRANGER*<br>28 (12) Barbara Lewis            |
| 23 ABILENE*<br>26 (5) George Hamilton IV                 | 48 SIX DAYS ON THE ROAD*<br>39 (5) Dave Dudley         |
| 24 MY WHOLE WORLD IS FALLING DOWN*<br>22 (5) Brenda Lee  | 49 TIPS OF MY FINGERS<br>42 (4) Roy Clark              |
| 25 HELLO MUDDAH, HELLO FADDUH*<br>— (1) Allan Sherman    | 50 MAMA DON'T ALLOW*<br>— (1) Rooftop Singers          |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record issued in Britain

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

**FAST-RISING** U.S. hits include: "Everybody Monkey"—Freddie Cannon; "It Hurts To Be Sixteen"—Andrea Carroll/Barbara Chandler; "You Can Never Stop Me Loving You"—Johnny Tillotson; "The Dreamer"—Neil Sedaka; "Lonely Surfer"—Jack Nitzsche; "Please Don't Talk To The Lifeguard"—Diane Renay; "The Kind Of Boy You Can't Forget"—Raindrops; "A Breathtaking Guy"—The Supremes, and "Lucky Lips"—Cliff Richard.

**New U.S. releases** include: "Straighten Up Your Heart"—Barbara Lewis; "Then He Kissed Me"—The Crystals; "A-Ooga"—The Routers; "Not So Long Ago"—Marty Robbins; "Halfway"—Eddie Hodges; "Little By Little"—Linda Hopkins; "You're Gonna Need Me"—Thurston Harris; "I'm Coming Back To You"—Julie London; "Why Don't You Believe Me"—The Duprees; "Funny Faces"—Linda Brannon; "Talk To Me"—Sunny and The Sunlows; "April Avenue"—The Crickets; "The Chicken Back"—Bobby Comstock.

**First Jimmy Soul album** features: "If You Wanna Be Happy," "Twistin' Matilda" and "Treat 'Em Tough," and doesn't sport a pic of Jimmy. Coming up "He's Mine"—Alice Wonderland; "Stop Pretending"—Clovers. Yet another Ike and Tina Turner LP titled "It's Gonna Work Out Fine" issued. Darlene Love STILL sings with Bob B. Soxx. Little Ronnie and The Hi-Lites have a newie with "A Slow Dance." Their hit "I Wish That We Were Married" featured Ronnie crying on the disc. New Little Richard album "Sings Gospel Music" on 20th Century-Fox label.—N.J.

## BRITAIN'S TOP LP'S

- PLEASE PLEASE ME (1) Beatles (Parlophone)
- SHADOWS GREATEST HITS (2) Shadows (Columbia)
- CLIFF'S HIT ALBUM (3) Cliff Richard (Columbia)
- IT HAPPENED AT THE WORLD'S FAIR (4) Elvis Presley (RCA-Victor)
- WEST SIDE STORY (6) Sound Track (CBS)
- REMINISCIN' (5) Buddy Holly (Coral)
- I'LL REMEMBER YOU (8) Frank Ifield (Columbia)
- SUMMER HOLIDAY (7) Cliff Richard & The Shadows (Columbia)
- BILLY (10) Billy Fury (Decca)
- CONCERT SINATRA (11) Frank Sinatra (Reprise)
- SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- CHUCK BERRY (14) Chuck Berry (Pye)
- EDDIE COCHRAN MEMORIAL ALBUM (12) Eddie Cochran (Liberty)
- MEET THE SEARCHERS (—) The Searchers (Pye)
- RAY CHARLES GREATEST HITS (17) Ray Charles (HMV)
- PICKWICK (20) Original Cast (Philips)
- BOBBY VEE'S GOLDEN GREATS (16) Bobby Vee (Liberty)
- BLACK & WHITE MINSTREL SHOW (18) George Mitchell Minstrels (HMV)
- ALL ALONE AM I (—) Brenda Lee (Brunswick)

## BRITAIN'S TOP EP'S

- TWIST AND SHOUT (1) Beatles (Parlophone)
- HOW DO YO UDO IT? (2) Gerry & The Pacemakers (Columbia)
- JET AND TONY (5) Jet Harris & Tony Meehan (Decca)
- HITS FROM "SUMMER HOLIDAY" (4) Cliff Richard & The Shadows (Columbia)
- FRANK IFIELD'S HITS (3) Frank Ifield (Columbia)
- HOLIDAY CARNIVAL (6) Cliff Richard (Columbia)
- DANCE ON WITH THE SHADOWS (8) The Shadows (Columbia)
- MORE OF FRANK IFIELD'S HITS (7) Frank Ifield (Columbia)
- BILLY FURY AND THE TORNADOS (9) Billy Fury & The Tornados (Decca)
- FACTS OF LIFE FROM STEPTOE AND SON (10) Wilfred Brambell & Harry H. Corbett (Pye)
- KID GALAHAD (13) Elvis Presley (RCA-Victor)
- I CAN'T STOP LOVING YOU (11) Ray Charles (HMV)
- ALL ALONE AM I (14) Brenda Lee (Brunswick)
- DECK OF CARDS (15) Wink Martindale (London)
- DEL SHANNON No. 2 (19) Del Shannon (London)
- THE BOYS (20) The Shadows (Columbia)
- SHADOWS TO THE FORE (18) The Shadows (Columbia)
- ONLY THE LONELY (17) Roy Orbison (London)
- ON THE AIR (12) The Spotnicks (Orion)
- IN DREAMS (—) Roy Orbison (London)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## 8 NEW ENTRIES

**YES**, eight newcomers to the charts this week. They include a trio of mild sleepers in the shape of "Just Like Eddie," by Heinz, "Blue Girl," by the Bruisers, and "I'll Cut Your Tail Off," by John Leyton. Highest newie is predictably from Freddie and the Dreamers, who enter at No. 34.

The Searchers make it to the coveted No. 1 slot with their terrific "Sweets For My Sweet" disc and look like becoming very strong chart entrants for the future on this showing.

Old faithful Billy Fury leaps into the top ten in no uncertain manner with his latest, "In Summer." Bill is never very far away from the top these days.

The surf beat style climbs seven places higher, too, as the Surfaris take "Wipeout" to No. 13.

Three new discs in the top twenty this week are Billy J. Kramer and the Dakotas with their follow-up offering "Bad To Me," with the Dakotas also in with their solo effort "The Cruel Sea," plus Johnny Kidd and the Pirates really storming up the sellers on "I'll Never Get Over You."

- |   |  |
|---|--|
| 1 SWEETS FOR MY SWEET<br>3 (7) Searchers (Pye)                            | 26 FORGET HIM<br>24 (12) Bobby Rydell (Cameo-Parkway)                                  |
| 2 CONFESSIN'<br>2 (7) Frank Ifield (Columbia)                             | 27 FALLING<br>18 (11) Roy Orbison (London)   |
| 3 DEVIL IN DISGUISE<br>1 (6) Elvis Presley (RCA-Victor)                   | 28 COME ON<br>32 (3) Rolling Stones (Decca)  |
| 4 TWIST AND SHOUT<br>4 (6) Brian Poole & The Tremeloes (Decca)            | 29 ONE FINE DAY<br>41 (4) Chiffons (Stateside)   |
| 5 DA DOO RON RON<br>5 (8) Crystals (London)                               | 30 TRUE LOVE<br>31 (4) Richard Chamberlain (MGM)                                       |
| 6 SUKI YAKI<br>8 (7) Kyu Sakamoto (HMV)                                   | 31 IF YOU GOTTA MAKE A FOOL OF SOMEBODY<br>23 (14) Freddie & The Dreamers (Columbia)   |
| 7 ATLANTIS<br>7 (10) Shadows (Columbia)                                   | 32 WALKIN' TALL<br>28 (5) Adam Faith (Parlophone)                                      |
| 8 IN SUMMER<br>19 (3) Billy Fury (Decca)                                  | 33 COME ON HOME<br>33 (2) Springfield (Philips)  |
| 9 I LIKE IT<br>6 (11) Gerry & The Pacemakers (Columbia)                   | 34 I'M TELLING YOU NOW<br>— (1) Freddie & The Dreamers (Columbia)                      |
| 10 YOU CAN NEVER STOP ME LOVING YOU<br>12 (8) Kenny Lynch (HMV)           | 35 ONLY THE HEARTACHES<br>47 (2) Houston Wells (Parlophone)                            |
| 11 BAD TO ME<br>34 (2) Billy J. Kramer & The Dakotas (Parlophone)         | 36 YOU DON'T HAVE TO BE A BABY TO CRY<br>— (1) Caravelles (Decca)                      |
| 12 IT'S MY PARTY<br>10 (8) Lesley Gore (Mercury)                          | 37 LUCKY LIPS<br>29 (14) Cliff Richard (Columbia)                                      |
| 13 WIPEOUT<br>20 (3) Surfaris (London)                                    | 38 JUST LIKE EDDIE<br>— (1) Heinz (Decca)  |
| 14 THEME FROM "THE LEGION'S LAST PATROL"<br>15 (4) Ken Thorne Orch. (HMV) | 39 BLUE GIRL<br>— (1) The Bruisers (Parlophone)  |
| 15 WELCOME TO MY WORLD<br>9 (9) Jim Reeves (RCA-Victor)                   | 40 BOBBY TOMORROW<br>36 (3) Bobby Vee (Liberty)  |
| 16 I'LL NEVER GET OVER YOU<br>21 (3) Johnny Kidd & The Pirates (HMV)      | 41 THE GOOD LIFE<br>39 (4) Tony Bennett (CBS)  |
| 17 TAKE THESE CHAINS FROM MY HEART<br>11 (9) Ray Charles (HMV)            | 42 EIGHTEEN YELLOW ROSES<br>37 (3) Bobby Darin (Capitol)                               |
| 18 I WONDER<br>14 (4) Brenda Lee (Brunswick)                              | 43 SURFIN' U.S.A.<br>50 (2) The Beach Boys (Capitol)                                   |
| 19 THE CRUEL SEA<br>22 (5) Dakotas (Parlophone)                           | 44 CHRISTINE<br>49 (2) Miss 'X' (Ember)  |
| 20 FROM ME TO YOU<br>17 (17) Beatles (Parlophone)                         | 45 GO, GO, GO<br>45 (5) Chuck Berry (Pye)  |
| 21 BO DIDDLEY<br>16 (10) Buddy Holly (Coral)                              | 46 DO YOU WANT TO KNOW A SECRET?<br>30 (15) Billy J. Kramer & The Dakotas (Parlophone) |
| 22 BY THE WAY<br>27 (5) The Big Three (Decca)                             | 47 I'LL CUT YOUR TAIL OFF<br>— (1) John Leyton (HMV)                                   |
| 23 DECK OF CARDS<br>13 (17) Wink Martindale (London)                      | 48 THAT'S WHAT I WANT<br>— (1) Marauders (Decca)                                       |
| 24 SO MUCH IN LOVE<br>26 (3) The Tymes (Cameo-Parkway)                    | 49 EASIER SAID THAN DONE<br>— (1) The Essex (Columbia)                                 |
| 25 HEY MAMA<br>25 (8) Frankie Vaughan (Philips)                           | 50 IT'S TOO LATE NOW<br>— (1) The Swinging Blue Jeans (HMV)                            |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)

## BRITAIN'S TOP TWENTY FIVE YEARS AGO...

- (1) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (2) HARD HEADED WOMAN, Elvis Presley
- (5) WHEN, Kalin Twins
- (3) BIG MAN, Four Preps
- (7) ENDLESS SLEEP, Marty Wilde
- (4) RAVE ON, Buddy Holly
- (6) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (10) RETURN TO ME, Dean Martin
- (8) TWILIGHT TIME, Platters
- (9) ON THE STREET WHERE YOU LIVE, Vic Damone
- (17) PATRICIA, Perez Prado
- (12) SUGAR MOON, Pat Boone
- (16) THINK IT OVER, Crickets
- (11) SALLY DON'T YOU GRIEVE/BETTY, BETTY, BETTY, Lonnie Donegan
- (13) I'M SORRY I MADE YOU CRY, Connie Francis
- (15) ONLY MAN ON THE ISLAND, Tommy Steele
- (14) WHO'S SORRY NOW, Connie Francis
- (18) YAKETY YAK, Coasters
- (—) SPLISH SPLASH, Bobby Darin
- (20) PURPLE PEOPLE EATER, Sheb Wooley

A CERT HIT!

# STILL

KARL DENVER  
DECCA F.11720

KEN DODD  
COL. DB 7094

BE ON...

# THE GOOD LIFE

by

## TONY BENNETT

CBS AAG 153

KEITH PROWSE, 21 DENMARK ST., W.C.2

KPM  
MUSIC

PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

# BEATLES

## And A Picture Book

ASK any one of the millions of pop fans throughout the country who or what has made the biggest impact on the record business during 1963 and I'll bet that the unanimous reply would be—the BEATLES!

This time last year the Liverpool quartet were known to few pop fans outside their local area. True they had quite a reputation in beat-conscious Hamburg, Germany, but to the vast majority of pop fans the only Beatles they knew of were the differently spelt ones, black and shiny, which occasionally crawled across the living room floor from the garden during the summer months.

But now it is extremely doubtful if there is a household in Britain which has not at least heard of this exciting and uninhibited Merseyside team.

They have topped the best sellers in singles, LP's and EP's. Countless television and radio appearances have been chalked up . . . and, as for one-nighters etc., well the boys just raise the roof wherever they go.

### WAGER

I believe they have still to play the famed Palladium but I'll wager that that too will have been well and truly conquered before 1963 has gone much further.

The latest honour to be bestowed upon John, George, Ringo and Paul is a splendid book of pictures as taken by the NRM's Dezo Hoffmann, who is undoubtedly the top photographer in the pop field.

The book, simply titled THE BEATLES, sells at 2s. 6d., and appeared in the shops last week promptly selling out completely the first printing. But I am assured that more are on the way and further supplies will be made available just as quickly as they can be printed. At a rapid count I found no less than 77 exciting, candid photographs of these top people of the beat scene and that includes two full page and one double page in full colour.

The text has been admirably written by Patrick Maugham who submits pen portraits of the boys as individuals in an informal and informative style. His captions too are bright and interesting.

### PLEASURE

I had the pleasure of accompanying Dezo on several of his trips to

by  
**JIMMY WATSON**

photograph the Beatles and the spontaneous humour of the Jads created the perfect atmosphere for the sessions.

I still marvel at their patience with photographers and journalists who constantly hound them before, between and after shows. With such a hectic and decidedly tiring schedule of appearances, broadcasts, recordings and what have you, the Beatles don't get much time to themselves.

In the course of my travels with Dezo gathering pictures for the NRM and the book, three periods with the Beatles stand out in my memory.

### FANTASTIC

First was the night of their fantastic return home to Liverpool in triumph to appear on the stage of that city's Empire Theatre for a one-nighter. The boys were fairly used to huge receptions by local fans on appearances at such venues as the Cavern, but the 3,000-plus



Another shot of the boys in their zany beachwear. Dezo Hoffmann's car is the additional prop used for the occasion. This picture will not be found in the book—but there are many, many more to be seen. (NRM Picture by DEZO HOFFMANN.)

fans who greeted them at the theatre seemed to stagger them just a little. But their main concern in the end was that they were forbidden by the police to show themselves to the crowds in the streets lest they caused a stampede. They felt that if they didn't show themselves the fans might think they were turning big-headed — and that, I am convinced, is one thing which will never, never happen to these boys.

The second memory was when we all went to Paul's home the following day for tea and to meet the family. I was mightily impressed by the undisguised pride of the family which was closely coupled with a down-to-earth Northern

approach to this sudden national success. Yes, there certainly won't be any swollen heads around while this attitude prevails.

Memory number three was when I accompanied the boys on a visit to the famous Stow School in Buckinghamshire. At the time the boys were riding high on the crest with "Please, Please Me" and were being inundated with offers for appearances bearing undreamt dreams of financial rewards. But they had been booked into this venue before they hit the top and they insisted on fulfilling their obligations. And anyway they thought that it would be good to really get as close to their fans as this occasion would obviously permit.

All three occasions have been faithfully captured by Dezo Hoffmann's camera, including the "menacing" crowd which awaited me at Stow for driving the boys the long way round, mistakenly, and making them very, very late — I still get ribbed about that!

If you are a Beatles fan, and who isn't these days, then this attractive book is an absolute must for you . . . but I recommend you place an order right away as they are selling out as soon as they leave the printers. It is probably the best 2s. 6d. worth on the market today!

# 'VIVA LAS VEGAS'

## El's Latest Movie On Location



This is a still from the next Elvis film which will reach our cinemas. Title is "FUN IN ACAPULCO". Meanwhile Langley Johnson goes a stage further and talks about the film currently being shot on location—it's "VIVA LAS VEGAS".

### Langley Johnson Reports

The teaming of Elvis and Ann Margret has caused enormous interest in the film city because they have both expressed enthusiasm for each other's work. Elvis has long been one of Ann-Margret's favourite singers and she has collected each of his disc releases.



EL—he admires ANN-MARGRET.

Elvis has said: "I regard Ann-Margret as just about the most exciting new 'find' of all the girls in recent years."

In other words, we should be getting some celluloid fireworks.

It's expected that the location shots will go on for around two or three weeks—but there will be another two months in the MGM Hollywood studios afterwards.

Choreographer David Winters will be hard at work in Las Vegas, while the three units are operating, training and rehearsing a large dancing contingent for production numbers which will take place in the studios.

It's not a great heroic role for Elvis. It's fairly similar to those he's undertaken in recent productions.

But they're successful enough at the box-office, so why should anybody worry about that?



ANN-MARGRET: She was PAT BOONE'S girl in "State Fair", and now it is the turn of Elvis in his latest movie.

ELVIS Presley is down in Las Vegas, Nevada, right now, maintaining his incredible run of non-stop filming activities. And, in the case of "Viva Las Vegas", it really IS non-stop—they got three camera crews there to keep things turning on a round-the-clock basis.

This movie teams Elvis with the fantastic Ann-Margret, long-haired and shapely song-and-act star who spends her off-duty hours roaring around Hollywood on a motor-bike. And wearing skin-tight jeans that have male eyes popping out like so many organ-stops.

The three camera units work on this Jack Cummings production for MGM, with director George Sidney personally handling two of them on a day and night basis.

### INTERIORS

The first unit, with Elvis, Ann-Margret, Cesar Danover, Nicky Blair and William Demarest, will be working on day shifts for filming of dinner show interiors.

Says George Sidney: "The difficulty is that we have to vacate the clubs by 5 p.m. so the regular customers can visit the casinos. This means that I have to have a second

unit filming night-time exteriors of the Strip hotels . . . and this really will be an ALL-night performance.

"Our third unit will be filming backgrounds of the Las Vegas countryside—and these shots will be used in the race sequence which is the climax to the movie."

The movie looks like having a very strong musical content. A minimum of nine songs are lined up for Elvis, mostly of original material, and he will be doing two duets with Ann-Margret. It is virtually certain that there will be a sound-track album of the movie issued soon after production has finished.



## MANFRED IS 5!

I'VE suspected that plenty of people in the music business suffer from a split-personality. But with a gent called Manfred Mann, it's just plain ridiculous! For he's given his own name to five young men who form a R & B group called, simply, "Manfred Mann".

Not so long ago it was known as the Manne-Hugg Blues Brothers, a co-operative outfit guided by Manfred and Mike Hugg.

Said Manfred this week: "I always thought that earlier name was a good one. But when we started recording I was told it was way off beam. Not commercial, they said. I was a bit put out by the name "Manfred Mann" for a group because of the implications. But I agreed only on the understanding that we were all included and that it enabled us to stay a real team."

The Blues Brothers were formed when Manfred met up with Mike in the same dance band at Butlin's, Clacton. Now Manfred Mann are recognised as a bunch of dedicated idealists who have been doing very well on the London and South Coast club scene.

Their first disc, "Why Should We Not", a bluesy instrumental, is getting off the ground fast at HMV — the flip is "Brother Jack", an Anglicised arrangement of "Frere Jacques".

Now let's meet the five component parts of Manfred Mann —

specially as the arrival of their disc in the charts is imminent.

Manfred: Johannesburg-born, studied piano under his mother's guidance. Ted Heath, on an LP, introduced him to jazz and he arrived in England to look over the music business in 1962. Also plays organ and hopes to introduce his own system of teaching modern harmony.

Mike: Andover-born. Son of a jeweller, studied for a career in the diamond belt of Hatton Garden. Plays drums and vibes and has worked, on and off, with groups, since he was 15.

Paul Jones: group-fronter as singer and compere, is a Portsmouth man. Had his own skiffle group at 12, then formed a trad group. Featured on harmonica on "Why Should We Not?" Originally studied economics at Oxford University.

Dave Richmond: bass-guitarist from Brighton. At 14, learned Hawaiian guitar, switching to rhythm. Was a musician in the RAF, then played double bass. Writes and arranges for the group.

Mike Vickers: alto and clarinet and a Southampton "local". Was a Civil Servant, has written arrangements for Johnny Dankworth and wants to compose a serious musical work.

Five blokes. Under one bloke's name.

PETER JONES