

EVERY WEEK!

BRITAIN'S TOP  
50!

AMERICA'S TOP  
50!

RECORD CHARTS

# NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

see  
JOE  
GETS  
THE  
BOOT!  
P.12

Joe's up to his  
tricks again as  
he poses with  
his latest  
trophy! A Cock-  
ney jock indeed!



No. 127

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

WEEK ENDING AUGUST 17, 1963

EVERY THURSDAY

# STARS IN THE NEWS



## SEARCHERS:

At No. 1 for the second week in a row with "Sweets For My Sweet", the Searchers have a right to be happy. (NRM Picture by Dezo Hoffmann.)

## CLIFF:

Two 'A' sides for his new release this week, reviewed on page 9.

Cliff and the Shadows are still packing them in at the ABC Theatre in Blackpool.

(NRM Picture by DEZO HOFFMANN)



## TWO IMPRESSIVE CHART DEBUTS!



## HEINZ:

A real breakthrough with "Just Like Eddie", which is at No. 26 and looks like rising much higher still.



## BRUISERS:

Backing group for TOMMY BRUCE, the boys are doing more than nicely on disc. You'll find them at No. 32 with "Blue Girl".

**NEW RECORD MIRROR**  
 EVERY THURSDAY  
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# JAZZ, R & B, WHAT-HAVE-YOU, IF IT SELLS IT'S 'POP' FOR POPULAR

READER Vivien Martin may be in an "ignorant mess" so I'd like to help her. People argue that the Beatles etc., don't play R and B—whereas I think they play popular (i.e. commercial) R and B.

They translate the basic sound by their style, which happens to appeal to the majority. It's the same as saying that Kenny Ball has hit jazz records, whereas I'd say he has hits which are jazz-flavoured but not pure jazz—and I'm not necessarily condemning them.

Perhaps the obscure coloured R and B artists are obscure because the public as a whole doesn't like their style of R and B. This irritates some readers, seeing the Beatles at the top and the "superior" Americans nowhere. The Beatles are classed with Chuck Berry, Isley Brothers, Miracles, by me, but not the lesser groups—like Billy J. Kramer and the Searchers who seem to play the same songs as most amateur groups around the country.—ANTHONY MIDDLETON, 10 Sussex Avenue, Harold Wood, Sussex.



KENNY BALL: Jazz-flavoured hits rather than pure jazz, says reader Anthony Middleton.

## Readers' Letter-bag

### STYLES

IT seems strange that whenever pop singers or groups depart from their own particular styles, they rarely receive chart honours. A notable example was "Misery", written by the Beatles (which means a lot to the bug-lovers) and sung by the popular Kenny Lynch. It didn't catch. And the Springfields "Come On Home", which I rate by far the best R and B disc available now, is a complete contrast but not selling nearly as well as everybody expected—though there is time yet.—TREVOR DAY, 212 Upper Shoreham Road, Shoreham by Sea, Sussex.

## NEW RECORD MIRROR

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### THOSE BELLS

WHEN Elvis Presley's "One Broken Heart For Sale" was reviewed by the NRM Disc Jury, they gave it a four-bell rating. They said it simply had to be a hit. His "Devil In Disguise" was given only three bells, but now the jury said it wasn't such a bad disc as "One Broken Heart". Did they change their minds when they saw it turned out to be a flop for El?—TORE WIJK, Trogstadicien 9, Askim, Norway.

Editor's note: the "bad" reference related more to the sales prowess of the "Broken Heart" disc rather than its performance merits.



HELEN: See below.

### ME? YOU?

WHY do all the Liverpool and Manchester groups use the words "you" and "me" in their song titles?

For example: "From Me To You", "Love Me Do", "Please, Please Me", "Away From You", "If You Gotta Make A Fool Of Somebody", "Just Like Me", "Think Of Me", "Hey, What's Wrong With Me", "Who Told You", "Do You Want To Know A Secret", "Bad To Me", "How Do You Do It", "I'm Telling You Now", "It Happened To Me", "P.S. I Love You", "Ask Me Why", "Thank You Girl", "What Have I Done To You"—and the new Beatles' "She Loves You" and "I'll Get You".—COLIN FENN, 49 Burford Gardens, Palmers Green, London, N.13.

### UNSPOILED

SOME time ago, I went along to the Playhouse Theatre to judge records on the "Going Up" feature in BBC's "Easy Beat". Being an ardent fan of Helen Shapiro, I was so excited to know she was on the show, but the big surprise came when the producer told us Helen was to join us, with Brian Hyland, on the panel.

Until that evening, I didn't realise that such a famous girl could be so unspoiled. Helen was overwhelmingly friendly and signed autographs and gave away pictures. It's very pleasing to know I support a charming person, not merely a teenage idol.—PAT GRIFFIN, 8 Sketchley Gardens, London, S.E.16.

### NOT ISLEYS!

MAY I correct a mistake currently prevalent? The Isley Brothers did not write "Twist And Shout" as everybody seems to think, although they do write a great deal of their material. "Twist And Shout" was penned by Bert Russell, the brilliant A and R man who also wrote "A Little Bit Of Soap" and "Tell Him". The Isleys themselves write under their own names, and included among their compositions are "Twisting With Linda", "Respectable" and "Shout", the R and B standard.—S. D. HOGGART, 21 Central Avenue, Leicester.

### BRAVO BEATLES

I MUST say how much I enjoyed last week's copy of the NRM. The photos of the Beatles were great. They made me giggle all morning. It's not many pop stars who would have their pictures taken in those outfits. All I can say is "good luck, Beatles". I bet you livened up many a girl's dreary office day.—JANE ASHBURNE, St. Marylebone, London, N.W.1.

## MARTY WILDE IN BLACKPOOL

HELLO, there!

This week I heard an old Elvis Presley disc, "Big Hunk Of Love", on Radio Luxembourg. And it set me thinking. Now this guy is just great in my book, but I do have this feeling that he's not getting the best sort of material these days.

To be honest, I haven't really liked any of his work since "His Latest Flame". But just hearing "Big Hunk Of Love" set me thinking of his enormous potential. Honestly, I think he should go backwards in his choice of material. He was great in the rhythm 'n' blues idiom and now that we're all under the influence of this type of music he could be leading the way.

Britain's Brightest Twist & Teen Package  
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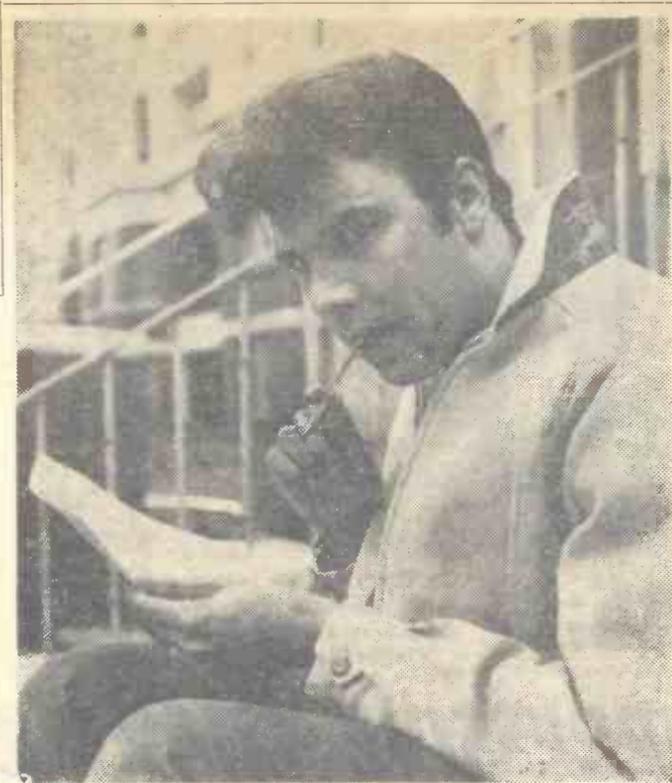
It's such a shame that all this potential is wasted on things like "One Broken Heart For Sale" and "Devil In Disguise." After all, there are a lot of really good songs available these days.

Of course, his voice has improved as the years go by. But I can't say that about the songs.

I suppose all this will start the arguments raging. But I just wanted to put in my views on a subject that is very important to the pop business. Another track I think fans should hear is "Like A Baby," from an album he made soon after coming out of the Army. That helps prove my point, I'm sure.

Ah, well—back to Blackpool. New "discovery" Daryl Quist had a very enjoyable birthday celebration the other day. Had lots of presents, including a beautiful record player with a wireless built-in and a battery-run electric shaver. Many happy returns again, Daryl.

Derek, of Freddie and the Dreamers, called round at our



Marty ponders over his column for the NRM.

house with the group's young and energetic manager. Freddie couldn't make it—he's having a few days holiday. We all met up on the set of "What A Crazy World," the upcoming movie. Now I hear that one of Freddie's numbers in the film, the Alan Klein composition "Sally Ann," is being covered by Joe Brown as a possible next single. The Freddie version will be on an EP.

Alan Klein, by the way, also wrote "Save Your Love For Me," which will be my next song.

The Shadows are busy this week taking lessons in horse-riding at a nearby school. Can't find out too much about it, but it's something to do with their next movie with Cliff, parts of which will be shot in Mexico.

What about those Beatles? The fact that their E.P. has got so high in the singles' charts shows the enormous popularity they enjoy right now... and also how much money the teenagers have in their

pockets these days. For an EP to sell as well as singles is fantastic. I've got two or three records I want to talk about in closing—because it's really been a pretty quiet week here in Blackpool.

First, there's Heinz and his version of "Just Like Eddie." It's started to move upwards but I think it'll finish up in the top FIVE. It's a bit Tornado-ish, to me, and not exactly my sort of disc—but it's very commercial.

There's also Karl Denver and his version of "Still." Should easily reach the Top Twenty at least.

And finally: "Wipeout" by The Surfaris. This is the worst disc I've heard in a long, long time. I'd have it retitled "Amateur Night." Honestly, if things like this can make it so big... well! They even slow down midway because the drummer loses control of the beat. I thought it was putrid!

See you all next week?

MARTY.

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Well! it really has paid off for the HEINZ-JOE MEEK team this time. A b3 hit (and getting bigger) with "Just Like Eddie", and an EP on the way. (NRM Picture.)

# FAITH Plus ENTHUSIASM

## Heinz' success story

by  
**PETER JONES**

SO Heinz crashes handsomely into the charts. After the false start of his debut solo disc, "Dreams Do Come True," his "heartfelt" tribute to Eddie Cochran, "Just Like Eddie," has done the trick — just like that!

And the man behind this success is Joe Meek, who talked to me this week about the Heinz Story thus far.

"Heinz came to me with his group a long time ago. I thought he was O.K. but the group was below standard. So I sent them away. Three months later, he came back with what he said was a different sound but I'm afraid it was still below standard.

### ENTHUSIAST

"But Heinz was obviously so enthusiastic. That impressed me. There was a chance of fitting him in with the Outlaws but that fell through. Later on I decided to build a group round him — that's how convinced I was of his personal magnetism.

"I had a lot of musicians coming to the studios around that time and the difficulty was finding lads who were both good musicians and strong personalities. Mike Cox had suggested I heard Alan Caddy, who in turn suggested drummer Clem Cattini and in no time we had the Tornados.

### DIFFERENT

"The thing then, though, was that Heinz was really a bit young for the others in the group. And he had a different approach to selling himself to the audience than the others. So I made up my mind that he'd turn solo one day... and the sooner the better.

"I remember how it all happened on the singing side. He had a go at me about another artist on my books — he said this chap was very conceited and wasn't a very good singer.

"I told Heinz he was being insulting and that I felt the singer had potential and therefore I should record him. And

Heinz said: "Well, you never give me a voice test." I agreed to give him one.

"He had that husky quality all right. But he was out of tune — a bit flat. Anyway, the potential seemed stronger than ever. So I got Geoff Goddard to write a song for him and it seemed obvious to make it a tribute to Eddie Cochran because Heinz so genuinely admired the American star.

### HUMBLE

"Naturally I get a lot of people wanting a break on discs. But so many of them are just copying and they're conceited as well. I find that the biggest stars are really the humblest of people. I don't include the Liverpool groups in that because they have a sort of inborn saucy approach to it all which is quite different but certainly not conceited.

"Really, Heinz should have made 'Just Like Eddie' as his first disc but the film 'Farewell Perform-

ance' changed the schedules around.

"Now we're working on an EP for quick release and Decca are most interested in a long-player. I've had some film offers again for him, but I'm holding fire until the right ones come along.

### CERTAINTY

"I'm very proud that Heinz has made the charts so early in his career — I've had this feeling of certainty all the way that he's destined for very big things in the world of show business. You can't keep an enthusiast like him in the background."

What's more, Joe backed up his hunch by taking over as personal manager to Heinz. He's recorded many different artists... but few have impressed him sufficiently to become so closely connected with a career.

# THE MARAUDERS AND MOVING HOUSE

OF course, Stoke City soccer team, along with Stanley Matthews, won promotion to the First Division last season. But another team up that way has just won promotion, too—to the best-selling charts. They call themselves the Marauders.

Their disc "That's What I Want" jumped in the Top Fifty last week—and showed that the Potteries may soon have to change its name to the POPPERIES.

The man behind the Marauders is lead guitarist Bry Martin, who enlisted himself in the music business on an amateur basis by forming a skiffle group, the Lion's Paw Ramblers—that name comes, by the way, from a district in the Potteries. That was in the late 1950's.

Bry formed the outfit with his school pal Kenny Sherratt, who plays bass guitar. In the sixties, the founder members were joined by drummer Barry Sergeant, who up to that time was featured with Stoke's leading trad band, the Ceramic City Stompers. Then came Danny Davis, on rhythm guitar.

### SOLO

Danny Davis? Yes, it's the same bloke who used to record as solo singer on the Pye label. He joined up in March, 1963, following a ballroom and stage tour with the boys.

All the Marauders are self-taught. But they're also well-equipped, accomplished musicians and blues-influenced singers. They work just about every day in the month, write all their arrangements and have a very big following in the Potteries.

They've appeared with America's Jimmy Jones and with Britain's Chris Barber. They've backed artists like Mike Berry, Mike Holliday and Julie Grant. They have been on "Here We Go", "Saturday Club" — and there are some television spots tying in their big-selling disc on the way.

### CONTRACT

The recording bit started early in 1963 when Decca's Peter Attwood travelled north in search of new vocal and instrumental groups. Out of the thirty he auditioned, the Marauders were the only one to win a Decca contract.

Since then, they have completed tours of Scotland and Wales—and are set for a series of one-nighters with Roy Orbison come September.

Then they tour the Rank ballroom circuit with "The Beat Show of 1963" — a starry deal which also spotlights the Hollies, Shane Fenton and the Fentones.



THE MARAUDERS (l. to r.) Bry Martin, Kenny Sherratt, Danny Davis and Barry Sergeant.

But the thing that tickles my own fancy is that they are positively the only British beat group to live on a railway station.

They have a three-storey station-master's house just three feet from the main Derby line at Cresswell Station in the Potteries.

"We moved in a couple of years ago and are just getting used to the trains which stop there every twenty minutes. Every time a train goes by, the walls shake and the windows rattle.

### SWINGING

"No kidding—we've got the most swinging home in the country. And we mean that literally!"

Meet the boys individually:

**Bry Martin:** lead guitar, vocals. Was formerly a packer, labourer, clerk and steeplejack. Digs Lonnie Donegan, Buddy Holly, Wes Montgomery and the Kingston Trio as personal faves. Hopes to build a

by  
**LANGLEY JOHNSON**

real collection of guitars—he has three already.

**Danny Davis:** rhythm and vocals. Plymouth-born, digs Dakota Staton, Barney Kessell and the Freshman as his top "likes". He collects insects, with zoology as one of his hobbies. Admits to being addicted to licorice sweets.

### MONEY

**Kenny Sherratt:** bass and vocals. Goes for Nat Cole, Anthony Newley, Chet Atkins and the Kingston Trio. Driving is his main hobby. Doesn't admit to collecting anything but... money! His collection is growing.

**Barry Sergeant:** drums. Likes the Everly Brothers, the Crickets, Billy Eckstine, Max Roach. His chief hobby is collecting white mice. Says he has never lost his childhood passion for lollipops.

Four marauding lads with talent and style. And a hit record!



## FOUR STARS ON A "ONE NIGHT STAND" ALBUM

1,500 birds answering him. It really is a most effective piece of recording.

Now the long-player is out, it features John Leyton, screams, Mike Sarne, screams, Mike Berry, screams, Don Spencer, screams, and the backing group, The Innocents.

I'd say it's an experiment, star-packed and noisy, which has come off exceptionally well. Right from Graham Dean's Australian-tinged intro of Mike Berry, there's something happening. Some of the tracks, of course, have been out as singles... but they all gain something by the addition of the powerhouse squealing of a big audience at the Granada, Edmonton.

### MIKE

Mike Berry kicks off with Brown-Eyed Handsome Man, then launches into the Geoff Goddard-Joe Meek opus My Little Baby. A spoken tribute to Buddy Holly follows — and the screams ricochet off the ceiling. The Innocents start in with a fine showing... crisp guitar work, pungent phrases in support of the vocal lead.

This boy Berry improves all the time. He has authority nowadays. That was all he needed. He tears into Ritchie Valens' La Bamba, guitar-introduced. He swings determinedly.

And he ends with Don't You Think It's Time, another Goddard-Meek liaison.

Then, stand by all agog, it's Mike Sarne. Now Mike, on this tour, shook the living daylight out of lots of folk. Many had a theory that he didn't have an act at all. But, apparently at half-an-hour's notice on the opening, he created a positive gem among pop acts. Full of humour, full of surprises, full of strong singing.

"One of the finest personalities in Britain today—Mr. Personality of Great Britain," that was the intro. Delayed intro. Guitar bassing its way through a walking bit... then he comes on to Always, by Irving Berlin. Not specifically in tune all the way, perhaps, but whatta song-seller!

Summertime would generally have been considered out of his range... prior to this tour. Spoken introduction and then he starts. Surprisingly gentle. Punctuated by screams. Surprisingly soft. More screams.

Then comes the eternal medley of hits, featuring Just For Kicks, Come Outside, Will I What and Code Of Love. Each one instantly recognised and more than ever effective because of the audience reactions. On "Will I What," he has the massed voices of about

touches of humour laid on—and a medley of Hallelujah, I Love



MIKE SARNE

Her So, Peppermint Twist and What'd I Say.

One waits for a selection of HIS big hits. One gets just that. Wild Wind, Son This Is She, Johnny Remember Me, Cupboard Love. All riotously received, with John in great vocal fettle.

It's called "One Night Stand," this album. It gets right through to the atmosphere, spirit and feeling of this hectic sort of entertainment form.

It's first-rate entertainment.

PETER JONES.



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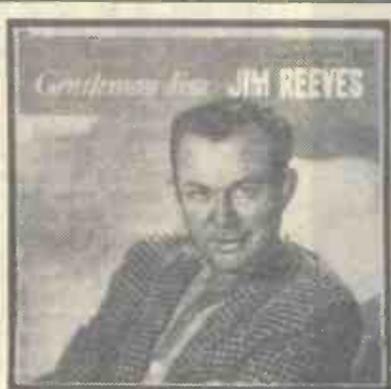
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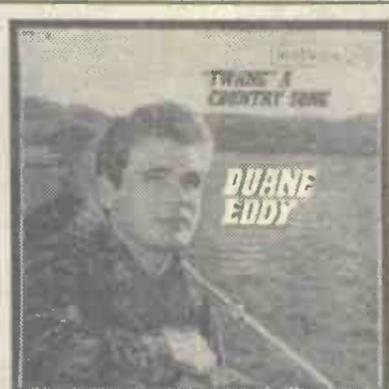
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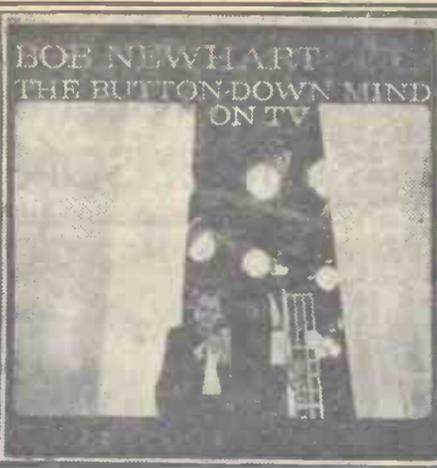
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# LITTLE RICHARD

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# BLOWIN' IN THE WIND

Peter,  
Paul & Mary

WB 104 45 rpm





(NRM Picture by BILL WILLIAMS)

# DANCE CRAZES?

## 'THEY'RE OUT' SAYS CHUBBY CHECKER

by PETER JONES

CHUBBY CHECKER emerged from the bathroom in his London hotel. He'd showered and shaved. Light blue shirt, dark mohair slacks, open sandals. And a limp.

He clutched his lumbar regions. "My back—I honestly thought I'd broken it when I was doing the Limbo routine on stage in Ireland", he said. "Nowadays I've got it down to Limbo-ing only a foot off the stage", he added.

### DOCTOR

"Now I wanna see a doctor."

No connection between this pulled muscle and his pronunciation later in the chat:

"I'm giving up making any more dance records."

He'd made up his mind on that some time previously.

He said:

"The Twist was really something. That was a once-in-fifty-years sort of thing. There's no point in me attempting to beat myself on this

matter. I know I did pretty well with 'Limbo Rock', which was more of an exhibition than a dance, and 'Pony Time' and 'The Fly' and 'Hucklebuck'.

"But now the dance bits are out. Like in my stage act nowadays I'm doing things like the standard 'Georgia On My Mind'. And I'm glad to say it goes down well. . . ."

Chubby, who is now legally an adult having reached the age of 21, is really busier than ever. He's able to use his own loot now he's "of age"—and indulges mainly in buying cars. He's got himself a British Bentley. And his family are not short on the automobiles, either.

Did I say busy?

He finished that tour of Ireland, doing two different dates a night. Then flew into London for a Rolf Harris "Swinging Time" television and a "Thank Your Lucky Stars".

Then a flight to Sweden, then

Italy, Germany, Spain, Switzerland and Austria.

And then to Asia, taking in Israel, then Thailand and Singapore, among other places.

In between all of this, he is to record in Britain. He was impressed with the reports handed him by Bobby Rydell, who hit back into the charts with the all-British session on "Forget Him" and Chubby is determined to do likewise.

"I want to do a British number in the British way. You know something—you can always tell a British recording. There's that something very different about 'em and I like it.

"Back in the States, I have an album of numbers done to a big-band backing. The Sy Oliver orchestra. Now I really enjoyed doing that.

"The main thing is that matter of enlarging the scope of numbers in

my act. The Twist and the Limbo form only a small part of the act nowadays. I'm trying to reduce it still further."

In the recent past, Chubby played the celebrated Star Club in Hamburg and packed the place to the doors. Walls bulged. So did eyeballs as he used up all his energy to entertain the patrons.

### FLIPPED

Incidentally, "Twist It Up", his latest single release in this country, is actually the 'B' side in the States. They concentrated on the "craze" of "surfing" over there.

But Chubby made it quite clear that that was the end of the crazes for him. He built himself into a million-dollar property on the strength of the Twist and as far as he's concerned that is enough justification.

There'll be more standards from him. A greater variety of songs. Less of the gimmicks.

And it's not just because the matey Chubby strained his back doing a very low-stretched version of the Limbo!

## TWO SIDES OF SUTCH! On Stage And Platform

ROCK singing, horror, comedy—and now politics.

Such are the interests, professional and personal, of Screamin' Lord Sutch.

This Thursday the lucky voters of Stratford-upon-Avon are going to the polls to elect their Member of Parliament. Will the winner be quiet, serious Angus Maude (the Tory Party's candidate to replace Jack Profumo), the fiery Liberal Derick Mirfin, the Independent farmer Miles Blair, the flamboyant

by DAVID GRIFFITHS

Labour actor Andrew Faulds—or one of the most unlikely men ever to offer to take care of constituents' problems, David Sutch, the National Teenage Party's man?

Whoever wins, it won't be "Lord" Sutch: the adult voters aren't that impressed by such qualifications as the ability to render Jack The Ripper, and the teenagers he wants to represent don't have the vote anyway.

### PUBLICITY?

So why bother? A publicity stunt?

"Definitely not," said Sutch (not screamin') while TV's Panorama cameras filmed his campaigning. He says he's had to cancel about £1,500 worth of bookings to stand, his manager has been instructed not to accept any future bookings until after the election, and Sutch's election expenses are high, as high as the law allows.

His office in Stratford is costing £25 a week, then there's such expenses as a phone, a car and posters (VOTE FOR THE GHOUL—HE'S NO FOOL; PARLIAMENT WILL BE SCREAMIN' WHEN SUTCH IS ELECTED).

If he loses his deposit (required by law in an attempt to guarantee the seriousness of the candidates—who lose the money if they fail to get an eighth of the votes cast) it will cost him £150.

If it's just a stunt it's a costly one.

All right then, let's sample the candidate's views.

A man who makes so much of death, murder and assorted mayhem



His "Screaming Lordship" shown above in more dignified garb now that he has political ambitions. Below we find him in more usual costume.

in his stage act and on record (next from Decca: A Hog For Your Baby and The Monster In Black Tights) ought to have views on capital punishment.

"I'm for anything that will keep down crime. Yes, I believe the death penalty is a deterrent."

The H bomb?

"It should be banned."

"But the most important issue of our time is the elimination of poverty throughout the world, starting here in Britain, then the Commonwealth and then everywhere else."

Sutch is a 22-year-old bachelor devoted to his mother with whom he lives in Harrow, Middlesex. But they are looking for a suitable new home in Stratford-upon-Avon to which they intend to move even if

(perish the thought) one of the other candidates wins (which the Screamin' one seems to think rather unlikely: he's met with a lot of genial support from the electorate).

Among issues dear to his heart—that have met with warm response—are the proposal to abolish dog licences ("It's unfair—they don't licence cats or birds—and I used to have to cut down on sweets and cinemagoing to be able to afford a licence for my dog") and the urgent need for more public toilet facilities and a swimming bath in Stratford.

He thought up the National Teenage Party.

Says manager Tom Littlewood:

"He sincerely believes in trying to improve the teenagers' lot and feels that if they are old enough at 18 to go to war and be shot they are old enough to vote. He intends to campaign, to push and push and push until they lower the voting age to 18. There are too many restrictions against teenagers."

Tom Littlewood knows the man behind the electioneering and so I asked him to give his opinion of Screamin' Lord Sutch.

"When I first saw him I thought he was a rag and bone merchant. No other agent would take him on but I gave him a chance at the coffee bar I manage"—The Two I's in London's Soho—"and his unique blend of singing, comedy and horror went down very well. He's toured all over the country and done fantastic business, even though he has rarely appeared on television and never on radio—his act is so visual.

"Whether or not he's elected he intends to continue as an independent politician. If he had to give up stage entertaining for a regular booking in the House of Commons he would be delighted. I think politics comes first with him."



TONY in action at the PIGALLE during his last visit here. (NRM Picture.)

## IN THE CHARTS (AND ZOOMING UP) TONY BENNETT

"AS long as Tony Bennett is up there in the charts, then there's hope for those quality ballad singers who get more kicks than ha'pence as the R & B rock groups dominate the best-sellers." So said a highly respected figure in the recording world this week.

Highly respected folk have been forwarding the talents of Tony for quite a few years now. And they've been folk from the pop field, the jazz field and the comedy field.

"The Good Life" is his current hit. His fantastic two-volume "Bennett At Carnegie Hall", recorded on that day in June, 1962, when he achieved his long-time ambition of a one-man show at the famed hall, is also doing well. Back in the States, his album "I Left My Heart In San Francisco" has been in the charts for more than a year.

classes at the School of Industrial Arts. He is, in fact, a brilliant artist.

As singing and drawing caused conflicts in his life, a spell in the American Army as a front-line infantryman solved his problem. After three years, he enrolled at the Heidelberg University to take courses in music AND art.

He found it hard to get on in show business at first, eventually getting a booking on the Arthur Godfrey Talent Scouts' Show. Lady Luck changed her mind midway—and he finished second in the contest. To a young woman named Rosemary Clooney.

But he landed a contract with another TV show "Songs For Sale". And his duet partner turned out to be . . . Rosemary Clooney.

Pearl Bailey took a hand after watching him audition at a club. She insisted the management hire him on the spot. Bop Hope saw him work there and called him in to sing a couple of numbers on stage at the Paramount Theatre. Tony was so well received that Bob announced there and then that he'd take the singer on a tour of the States.

Said Bob: "What's more, this guy Anthony Benedetto doesn't know it yet, but he's gonna be called Tony Bennett from now on".

What's more, he's been a star from then on.

PETER JONES

### ALBUM

I now report good news for his fans. His "I Wanna Be Around", another album highly rated in the States, will be out here during September. I further report that I've heard it and can endorse it every track of the way.

The album is arranged and conducted by Marty Manning and Tony has the help of British-born pianist Ralph Sharon on two tracks—"Until I Met You" and "Let's Face The Music And Dance".

### BRILLIANT

Said Tony: "There's no doubt this guy Sharon, who is a truly brilliant arranger and pianist, has influenced my presentation more than somewhat. He's a jazz boy and I guess a lot of my phrasing comes from studying the jazz musicians. Specially guys like Miles Davis, Zoot Sims, Chuck Wayne and Eddie Costa. I 'feel' for jazz. That helps."

Tony's been a big seller from the early days of 1950. That's when "Because Of You" and "Cold Cold Heart" earned him Gold Discs. "Boulevard Of Broken Dreams" was actually his first release—a demo of that fine song earned him his Columbia contract with Mitch Miller.

Five years later, "Stranger In Paradise" was up there at the top in Britain. He toured in variety around that time. Recent hits include "I Left My Heart In San Francisco", "Climb Every Mountain" and "Tilp".

Anthony Dominic Benedetto, born New York, third son of an Italian tailor, was only a lad when he earned £3 a night singing in local clubs to pay his way through

## South Wales Beat Contest

THIS IS IT! On Friday and Saturday afternoons of this week, the eliminations will be taking place in the exciting South Wales Beat contest organised and sponsored by the "South Wales Echo" and Oriole Records.

Entries have been steadily pouring in since the first announcement in the "Echo's" "Saturday Pop Special" page, and it looks like a king-sized line-up of talent.

As we said last week, the finals will be held during the "Rock With the Stars" show at Cardiff's Sophia Gardens Pavilion on the Saturday evening (August 17). The show is one of the regular features presented by impresario Langdon Doidge.

Judges for the finals will be Maureen Evans, Oriole's recording star, John Schroeder, A & R manager for the same company, "Pop Special" writer Philip Walker, Langdon Doidge, impresario, and Jimmy Watson, editor of the NRM.

Closing date for entries was last Monday, first post.

Just a reminder now of the prizes to be won: 1st, a recording test for Oriole plus a souvenir recording of the winning performance, plus three Oriole LPs; five runners-up prizes of recordings of their finals performances, plus two Oriole LPs.

So don't forget if you are in or near Cardiff next Saturday, make a date to turn up at the Sophia Gardens Pavilion for the big occasion!

## HELP!

Yourself, Your Newsagent and us!

by placing a regular order for your copy of the NEW RECORD MIRROR. If you have any difficulty in obtaining your copy each week write to us giving your name, address and the name and address of your newsagent.

# BOBBY DARIN —DISCOGRAPHY

THE only supportable criticism levelled at Bobby Darin is that he has never really hit upon a singing style which he could call his own. To an extent this is, of course, true; as no one can deny that the 26-year-old New Yorker has made his name by emulating the styles of such artists as Fats Domino, Frank Sinatra and Ray Charles.

On the other hand, however, is the fact that the very excellence of this copyism (and everything else which Bobby does) has become accepted as the Darin style. When we add to this the number of hit tunes which Bobby has either written or co-written, like his own gigantic hits "Things" and "Dream Lover", it turns out that he isn't really so lacking in originality at all; and the sole flaw in his brilliance barely exists.

Singer, composer, arranger, actor, pianist, drummer, guitarist, Bobby has put a decade of hard work behind him since 1958 to emerge as the greatest all-round talent to come out of the rock era.

Within two years of appearing on the record scene he had reached the very top, collected three Gold

Discs, had a "best record of the year" ("Mack The Knife", of course) and received a glowing accolade from nearly every seasoned performer in the business.

Into the sixties, Bobby's succession of hit discs and awards (he was the American Variety Clubs' "Personality of the Year", 1960) has continued, and even a change of label, from American Atco (London here) to Capitol, has made little difference. True, he now hits regularly only in the States, but over here the right material would put him back at the top in double quick time. For the man who can compose ten of the twelve tracks on one of his hit albums ("Things And Other Things") this simply must happen soon.



E.P. ALBUMS

- RE-E 1173: **BOBBY DARIN No. 1** (later titled "Splish Splash")— Splish Splash; Judy Don't Be Moody/I Can't Go On; I Found A Million Dollar Baby.
- RE-E 1225: **BOBBY DARIN No. 2**—Queen Of The Hop; Mighty Mightyman/Plain Jane; Dream Lover.
- RE-K 1243: **THAT'S ALL**—Mack The Knife; Beyond The Sea/Softly As In A Morning Sunrise; That's The Way Love Is.
- RE-K 1286: **FOR TEENAGERS ONLY**—I Want You With Me; Keep A Walkin'/You Know How; I Ain't Sharin' Sharon.
- RE-K 1290: **UP A LAZY RIVER**—Lazy River; Oo-ee-Train/ Bill Bailey Won't You Please Come Home; Clementine.
- RE-K 1310: **TWO OF A KIND** (with Johnny Mercer)—Bob White; Ace In The Hole/Mississippi Mud; Two Of A Kind.
- RE-K 1321: **THE 25th DAY OF DECEMBER**—On Come All Ye Faithful; Ave Maria/While Shepherds Watched; Silent Night, Holy Night.
- RE-K 1334: **LOVE SWINGS**—Long Ago; I Didn't Know What Time It Was/How About You; The More I See You.
- RE-K 1338: **TWIST WITH BOBBY DARIN**—Multiplication; Somebody To Love/All The Way Home; Hush, Somebody's Calling My Name.

**SINGLE PLAY 45**

THREE Bobby Darin singles were issued in the States before he made his debut over here with "Splish Splash."

- ATCO 6092 Talk To Me Something/I Found A Million Dollar Baby.
- 6103 Don't Call My Name/Pretty Baby.
- 6109 So Mean/Just In Case You Change Your Mind.
- 6117 Splish Splash/Judy, Don't Be Moody—issued here as London HL-E 8666.

All London records prefixed HL.

- E 8679 Early In The Morning/Now We're One (with the Rinky-Dinks).
- E 8737 Queen Of The Hop/Lost Love.
- E 8793 Mighty Mightyman/You're Mine.
- E 8815 Plain Jane/While I'm Gone.
- E 8867 Dream Lover/Bullmoose.
- E 8939 Mack The Knife/Was There A Call For Me.
- K 9034 Beyond The Sea/That's The Way Love Is.
- K 9086 Clementine/Down With Love.
- K 9142 Bill Bailey Won't You Please Come Home/Tall Story.
- K 9197 Beachcomber (instrumental)/Autumn Blues.
- K 9215 Somebody To Love/I'll Be There.
- K 9303 Lazy River/Oo-ee-Train.
- K 9375 Nature Boy/Look For My True Love.
- K 9407 Come September/Walk Back To Me (Bobby Darin and his Orchestra).
- K 9429 You Must Have Been A Beautiful Baby/Sorrow Tomorrow.
- K 9474 Multiplication/Irresistible You.
- K 9540 What'd I Say/Ain't That Love.
- K 9575 Things/Jailer, Bring Me Water.
- K 9624 Baby Face/You Know How.
- K 9663 I Found A New Baby/Keep A-Walkin'

by  
**ALAN STINTON**

**BOBBY DARIN ALBUMS**

- HA-E 2140: **BOBBY DARIN** (since retitled "SPLISH SPLASH")— Splish Splash; Just In Case You Change Your Mind; Pretty Baby; Talk To Me Something; Judy Don't Be Moody; I Can't Go On/ I Found A Million Dollar Baby; Wear My Ring; So Mean; Don't Call My Name; Brand New House; Actions Speak Louder Than Words.
- HA-E 2172: **THAT'S ALL**— Mack The Knife; Beyond The Sea; Through The Long And Sleepless Night; Softly As In A Morning Sunrise; She Needs Me; It Ain't Necessarily So; I'll Remember April; That's The Way Love Is; Was There A Call For Me; Some Of These Days; Where Is The One; That's All.
- HA-K 2235, (Stereo SAH-K 6067): **THIS IS DARIN**— Clementine; Have You Got Any Castles, Baby; Don't Dream Of Anybody But Me; My Gal Sal; Black Coffee; Caravan/Guys And Dolls; Down With Love; Pete Kelly's Blues; All Night Long; The Gal That Got Away; I Can't Give You Anything But Love.
- HA-K 2291, (Stereo SAH-K 6103): **DARIN AT THE COPA MEDLEY**: Swing Low Sweet Chariot—Lonesome Road; Some Of These Days; Mack The Knife; Love For Sale; Clementine; You'd Be So Nice To Come Home To; Dream Lover/Bill Bailey Won't You Please Come Home; I Have Dreamed; I Can't Give You Anything But Love; Alright, Okay, You Win; MEDLEY: By Myself—When Your Lover Has Gone; I Got A Woman; That's All.
- HA-K 2311: **FOR TEENAGERS ONLY**— I Want You With Me; Keep A Walkin'; You Know How; Somebody To Love; I Ain't Sharin' Sharon; Pity Miss Kitty; That Lucky Old Sun; All The Way Home; You Never Called; A Picture No Artist Could Paint; Hush, Somebody's Calling My Name; Here I'll Stay.
- HA-K 2363, (Stereo SAH-K 6164): **TWO OF A KIND** (with Johnny Mercer)— Two Of A Kind; Indiana; Bob White; Ace In The Hole; East Of The Rockies; If I Had My Druthers/I Ain't Gonna Give Nobody None Of This Jelly Roll; Lonesome Polecat; My Cutie's Due At Two-To-Two Today; MEDLEY: Paddlin' Madelin' Home; Row, Row, Row; Who Takes Care Of The Caretaker's Daughter; Mississippi Mud; Two Of A Kind.
- HA-K 2392: **THE BOBBY DARIN STORY**— Splish Splash; Early In The Morning; Queen Of The Hop; Plain Jane; Dream Lover; Mack The Knife/Beyond The Sea; Clementine; Bill Bailey Won't You Please Come Home; Artificial Flowers; Somebody To Love; Lazy River.
- HA-K 2394, (Stereo SAH-K 6194): **LOVE SWINGS**— Long Ago; I Didn't Know What Time It Was; How About You; The More I See You; It Had To Be You; No Greater Love/In Love In Vain; Just Friends; Something To Remember You By; Skylark; Spring Is Here; I Guess I'll Have To Change My Plan.
- HA-K 2456, (Stereo SAH-K 6243): **BOBBY DARIN SINGS RAY CHARLES**— What'd I Say; I Got A Woman; Tell All The World About You; Tell Me How Do You Feel; My Bonnie/The Right Time; Hallelujah I Love Her So; Leave My Woman Alone; Ain't That Love; Drown In My Own Tears; That's Enough.
- HA-K 8030: **THINGS AND OTHER THINGS**— Things; I'll Be There; Lost Love; Look For My True Love; Beachcomber; Now We're One/You're Mine; Oo-ee-Train; Jailer, Bring Me Water; Nature Boy; Theme From "Come September"; Sorrow Tomorrow.

- Signed with Capitol July, 1962
- T 1791, (Stereo ST 1791): **OH! LOOK AT ME NOW**— All By Myself; My Buddy; There's A Rainbow 'Round My Shoulder; Roses Of Picardy; You'll Never Know; Blue Skies/ Always; You Made Me Love You; A Nightingale Sang in Berkeley Square; I'm Beginning To See The Light; Oh! Look At Me Now; The Party's Over.
- T 1826, (Stereo ST 1826): **EARTHY!**— Long Time Man; Work Song; La Bamba; I'm On My Way Great God; The Sermon Of Samson; Strange Rain/Why Don't You swing Down; Everything's Okay; Guantanamo; When Their Mamma Is Gone; Fay-o; The Er-ee Was A'Rising.

**CAPITOL SINGLE RELEASES**

- CL 15272 If A Man Answers/A True, True Love.
- CL 15286 You're The Reason I'm Living/Now You've Gone.
- CL 15306 Eighteen Yellow Roses/ Not For Me.

## The Outlaws Outwitted

THE OUTLAWS (whose first vocal effort, an original by Joe Meek entitled "Set the Wild West Free," will be released by HMV on August 16), were approached at a Sunday concert by a stage-struck stagehand who wanted to know how to become a singing star.

They told him he should do something bold, and cited the (fictitious) story of how Gene Vincent made his name by running on stage and singing during an Elvis Presley performance.

Impressed, the stagehand took their advice and ran on during a performance by The Outlaws.

He shouted to them to play "Johnny B. Good" and they did.

Rapturous applause followed the number.

The singing stagehand was later found outside the stage door signing autographs as "Leon Outlaw."

## PADDY'S APPENDIX

PADDY LIGHTFOOT, banjoist with Kenny Ball, is in Galway Hospital, having been stricken with appendicitis at the start of the band's Irish tour last week.

Johnny Barton, ex-banjoist with Alan Elsdon, is depping with the Jazzmen until August 20.

Paddy hopes to return after the band's holiday, which ends September 8.



One of the preliminaries for ELVIS before starting the filming of "VIVA LAS VEGAS" (M.G.M.) was the music meeting. He took along his co-star ANN-MARGRET to discuss the songs for the film with (l. to r.) Director GEORGE SIDNEY, top musician CALVIN JACKSON and Music Director GEORGE STOLL.

# B-DAY

THE fabulous B-Day is only a fortnight away!

It's the mammoth beat festival which has set tongues wagging throughout the pop world.

Sponsored by the "Daily Herald," the big occasion will take place on August 31 and more and more big names are being added to the list of attractions.

Latest signings are Alexis Korner's Blues Incorporated; the Mojos; Johnny Sandon and the Remo 4, and the famous Cavern beat centre is sponsoring a "Twist and Stomp Marathon" on the day.

Yes, there are attractions galore to be enjoyed on and off the main stage.

Don't forget the extra special beauty competition girls to find the "Queen of Beat." Dress for this attraction in JEANS!

Stars already announced as

appearing are Billy J. Kramer and the Dakotas, John Leyton, Mike Sarne, The Big Three, The Searchers, plus Kenneth Cope and Merseyside's own top pop host Bob Wooler

Truly a show not to be missed. As we announced last week, the NRM is willing to lay on a special train and/or coaches to convey readers living outside Liverpool to and from the stadium.

So if you live in or near London, Glasgow, Birmingham, Cardiff, or any of the other main centres, and are interested, let us know IMMEDIATELY so that we can arrange all-in prices.

Write to: New Record Mirror (B-Day), 116 Shaftesbury Avenue, London, W.1.

Don't forget it's Stanley Stadium, Prescot Road, Liverpool, and admission is 12s. 6d. (advance tickets), or £1 (at the gate) for a day's ticket.

## MY LPs PLEASE!

Would the gentlemen, who so successfully made their debut as Ali Baba and the Forty Thieves by daringly making off with several mail bags from the Glasgow to London mail train last Thursday morning please return the batch of 50 American records which was included in the haul. These discs are all so far unissued releases in Britain and it is unlikely that I will be able to obtain replacements before the end of the month.

As far as I am concerned you can keep your two and a half million quid and play "Postman's Knock" as often as you wish, but please, please, please return the discs to me as they were to have been included in a series of dee-jay shows I am currently involved in for an American radio station. My address: Ray Nortrop, 5 Riley Avenue, Balby, Doncaster, Yorkshire.

JUST

**IT'S OVER**  
Mike Stephen  
F 11702

**MOONDUST**  
The Moontrekkers  
F 11714

**THE TRAPEZE WALTZ**  
(from the TV series 'Maupassant')  
Sidney Torch and his Orchestra  
F 11721

**DECCA**

**DEL S**  
Two S

**MY BABY LO**  
Chris

**DUM DU**  
John

**MART**  
The R

THE DECCA RECORD C

# LUCKY STARS CENTURY

## ABC-TV's BIG POP SUCCESS HITS HUNDRED

by  
Ray Nortrop



SO television's most popular teenage pop show—ABC TV's "Thank Your Lucky Stars"—celebrated its 100th edition last Saturday with a bumper programme including Cliff, The Shadows, Billy J. Kramer, Brian Poole and the Tremeloes, The Searchers, and Alma Cogan.

And I was there for this thrilling experience.

It was Cliff's first appearance on television since he went into his Blackpool season in May. And there was, of course, compere Pete Murray—who, from this week onwards, insists on becoming PETER Murray.

Brian Matthew was also there. He's been taking a break but will be back hosting the production for another nine months starting early in September.

I talked to Brian. He said figures for the show were consistently going upwards. And that despite the fact that many regular viewers are travelling to and from holiday destinations. By October, though, it's possible the "TYLS" formula will be the leading one on television.

### NAMES

Brian thinks it is the big name policy which keeps the show so popular.

"The main thing I like, though, is that producer Philip Jones doesn't only book the big boys. For instance, he had a hunch about 'Please Please Me' the first time he played it. By the time the Beatles actually appeared, it was well up the charts.

"One of the most difficult aspects is to get artists while they have a disc riding high. Incidentally, Philip had another good long-range forecast in Maureen Evans and her 'Like I Do'."

Philip Jones takes a whole batch of new releases and selects stars whom he thinks will make the grade. Said Brian:

"I have no say at all in the selections, but I usually have a chat to all of them before they go on. I've met most of them through 'Saturday Club' and 'Easy Beat'. We've had over a thousand different artists on the show since it started in September 1961."

One point here is that David

A line-up of some of the artists taking part in the show which includes ALMA COGAN, BRIAN POOLE and the TREMELOES, the SEARCHERS, PETER MURRAY, BRIAN MATTHEW and, of course, JANICE NICHOLLS.

numbers in the show but an exception was made for Brenda. She did three here in the Spring. There's a fair old chance that she'll be back later this year and then Philip is going all out to build a whole programme round her."

Appearing on a show like TYLS does sometimes prove difficult for the star has to re-live a performance already given in a recording studio. Really the settings are vitally important—and Philip has top designers in Robert MacGowan and Philip Harrison working on this side.

Said Brian:

"Presenting disc stars is a problem anyway, because they become more than just a voice . . . and they either register or fail."

The most controversial feature is the jury in the "Spin-a-Disc" sequence. Ideally, of course, a jury composed of non-professionals should be the perfect set-up because these people are the record

buyers. "But I find they often tend to like or dislike a disc on the first hearing and this can often lead to a wrong verdict.

Often the discs are also played on BBC's "Juke Box Jury". And when you compare the two verdicts, "Lucky Stars" more often than not gives the CORRECT decision.

Of course, Janice Nicholls is extremely popular. She was one of the first panellists, then was dropped—but has come back to tally more than 75 appearances.

In January this year, she was signed up by Bunny Lewis to cut a disc for Ritz Records. The critics liked it but, unfortunately, it was by-passed by most of the deejays . . . with the exception of Jimmy Savile.

I had a personal interest in Janice's record and I wanted it to be a hit as I had canned an answer disc "Oi Don't Loike It, Oi Won't Buy It and I Won't Give It Foive". It was to have come out on the Oriole label but Janice's misfired so mine was shelved.

Don't get the impression that everything always goes like clockwork on the "Lucky Stars" set. I remember well one time when I was taking part in the show.

Bill Fury was topping the bill and he walked down a spiral staircase and, as he neared the bottom steps, the whole lot collapsed.

Bill didn't show a sign that anything out of the ordinary had happened. He kept right on miming.

Then after that number was over, Brian Matthew had to lean against a rail. The rail collapsed on him.

But they decided to keep THAT bit in!



NORRIE PARAMOR, CLIFF and the SHADOWS take part in the celebrations for the 100th edition.

### CARAVELLES HEINZ TOUR SPRINGFIELDS SIX AIRINGS

**ON THE AIR**  
THE CARAVELLES (currently climbing the charts with "You Don't Have To Be A Baby To Cry") are recording an appearance on Friday in Mark Wynter's radio show, "Mark Time", and in the evening they appear live in AR-TV's "Ready, Steady, Go." On Sunday they do a concert in the Isle of Man. Among radio dates lined up are "Easy Beat" on August 25, and "Go Man Go" on August 30.

HEINZ—full of beans over his charts success with "Just Like Edgie"—has signed for an autumn stage tour with Dec Dee Sharp and Johnny Kidd and the Pirates. Heinz will be accompanied by The Saints. Dates so far set are Bournemouth, October 20; Greenford (25); Dartford (27); Edmonton (28); Kettering (29). Heinz will also undertake a spring tour, organised by Larry Parnes, of Stars of 1964. His first Decca EP is due out at the end of this month.

SIX TV and radio dates are coming up for The Springfields. On August 30 they appear in Associated-Rediffusion's "Ready, Steady, Go"; on September 2, on TWW's "Discs-A-Go-Go"; on September 12 they are heard in the Light's "Beat Show"; on September 14 on ABC's "Big Night Out"; on September 19 during their Irish tour on Ulster TV's "Show Band Show"; on September 21 in The Light's "Roundabout."

## MEET TIM CONNOR



Originally it was intended that Tim should go in for Law, but, says Tim, "I didn't feel sober-minded enough to be a barrister."

Instead, he packed his bags for London, where he held "about 40 different jobs, including that of a song plugger."

by  
**BILL HOGARTH**

It was in The Buttery Coffee Bar in Kensington that songwriter Jerry Lordan and drummer Tony Meehan heard him and persuaded him to turn professional as a singer, comedian and compere.

He was auditioned by Jimmy Grant and Brian Matthew, and as a result landed three contracts for "Easy Beat." His success in a character part in Hylda Baker's film "She Knows, Y'Know," secured him a recording contract on HMV with Wally Ridley as his A & R man.

His first disc, "Rose Mary," was voted a hit on "Juke Box Jury" and, says Tim laconically, "It sold 1,500."

His latest, his third disc, "The Lonely Man," has not been featured in "Juke Box Jury" and stands a good chance of being third time lucky!

LAST Monday, Northern readers had an opportunity to see 24-year-old Tim Connor feature his latest disc, "The Lonely One," on TV's "Scene." Next Friday he can be seen in London when he visits the State, Kilburn Ballroom, where he will be interviewed by DJ Joe Bronkhorst.

And quite a story he's got to tell . . .

Tim, son of a schoolmaster and a relation of Princess Grace Kelly, was born in Newport, Co. Mayo, and went to school there where he proved to be a brilliant scholar. His matriculation diploma, which is now his proudest possession, shows that he gained five distinctions in Gaelic, Greek, Latin, English and Art. Not only that, he excelled in all branches of sport including Soccer, Tennis, Gaelic Football, Basketball, Handball, Hurling and Rugby.

RELEASED

<p><b>HANNON</b> silhouettes ILX 9761</p> <p><b>LOVES TO DANCE</b> Montez ILU 9764</p> <p><b>M DEE DUM</b> y Cymbal ILR 9762</p> <p><b>TIAN HOP</b> lan-Dells ILU 9760</p>	<p><b>CAN'T NOBODY LOVE YOU</b> Solomon Burke HLK 9763</p> <p style="text-align: center;"></p> <p><b>DUANE EDDY</b> Your baby's gone surfin' RCA 1357</p> <p style="text-align: center;">A great debut on RCA Victor for</p> <p><b>The Cascades</b> A LITTLE LIKE LOVIN' RCA 1358</p> <p style="text-align: center;"></p>	<p><b>SHAKE! SHAKE! SHAKE!</b> Jackie Wilson Q 72465</p> <p style="text-align: center;"></p> <p><b>HELLO MUDDAH, HELLO FADDAH!</b> Allan Sherman WB 106</p> <p><b>LITTLE GIRL BAD</b> Joanie Sommers WB 105</p> <p style="text-align: center;"></p>
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# LITTLE STEVIE WONDER

## A HIT AT HIS 'FINGERTIPS'?

by  
**Langley Johnson**

has so far cut no fewer than three albums.

They are "Tribute to Uncle Ray", "The Jazz Soul Of Little Stevie", and "Little Stevie Wonder", "The Twelve Year Old Genius".

### PRODIGY

Whether the word genius can or can't be used is not really of much importance. For it is an established fact that Stevie was a child prodigy musically, and an exciting career musically follows him. Of course, Stevie's idol is Ray Charles, whom he has always idolised, and of course who has given Stevie inspiration in times of despair.

Born in Saginaw, Michigan, Stevie lives with his mother, three brothers and a sister in Detroit. He is studying braille from a sightless music teacher but doesn't intend to let it greatly influence him where his style of music is concerned.

But there's one thing I'd like to know. Although Stevie's instrumental talents will be unaffected, what happens when his voice breaks?...

**RAY CHARLES** is Little Stevie's idol and the lad has learned a lot from the man they call "The Genius".

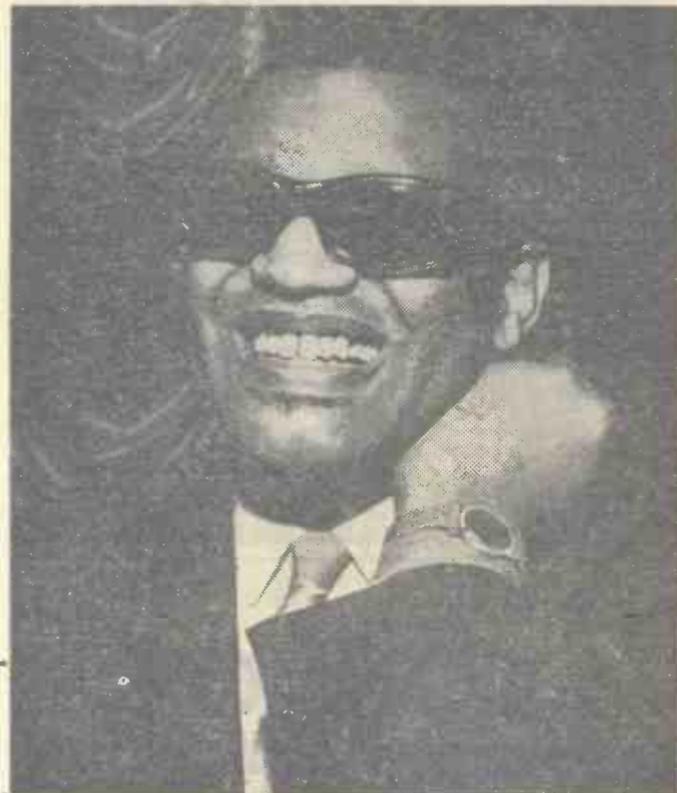
But despite his mere twelve years, Stevie has been playing this kind of music for a long, long time. When he was five he began playing piano and harmonica and made a sensational premiere performance at the Latin Quarter in Detroit and amazed a big audience with his Jazz-Blues vocalising and versatility on harmonica, bongos, piano, organ and drums.

Record-wise Stevie has done very well, even discounting his "Fingertips" double-sider. He was first discovered when he visited the home of Ronnie White, a member of the fabulous Miracles.

### TALENT

When Ronnie heard Stevie sing and play the harmonica it didn't take him long to realise that Stevie's great talent should be on wax. So he sent for Brian Holland, talent scout and A & R man of Tamla records, and a contract was in the bag.

Stevie joined such R & B artists as the Miracles, the Marvellettes, Marvin Gaye and Mary Wells on the Tamla/Motown group and he



THE fact is that you just can't help comparing Little Stevie Wonder with Ray Charles. Also his record company just can't help comparing him with Ray Charles.

are blind, and both sing the same kind of music. The main difference lies in age and experience. For Little Stevie is only TWELVE years old, and already he's at the top of the U.S. charts with a torrid R & B item titled "Fingertips (Part Two)".

After all they've got a lot in common. Both are coloured, both

## GREAT YARMOUTH CHATTER

### KEN DODD

Says

"Off the Record... Everything is 'STILL' fine with me"

IF you've heard it, are you STILL with me? Yes, you've guessed I'm referring to my latest disc on the Columbia label now on general release.

I'm keeping my fingers crossed for the success of "Still" because it is something a little different to my usual style.

Still, if omens are anything to go by, my last disc with a one word title, "Pianissimo", did very well, I've room for optimism.

On the flip side of my new disc is a song called "Melodie" and this, so I have been told, is more like my usual offering on records. I enjoyed doing both sides, and I certainly hope you will enjoy spinning them.

### Rosemary

CONTINUING the subject of songs, I've just heard that Rosemary Squires, the talented, blonde girl singer starring in my show here in Great Yarmouth, has achieved a notable success.

Rosemary has recorded six songs—four of them new ones and two oldies—for the new Carl Foreman film "The Victors". This is the film which has been chosen for this year's Royal Film Performance and the fact that Rosemary will be heard in it, means a great deal to her.

"I'm delighted with the way the songs have turned out," she tells me. "Three of them—'My



ROSEMARY SQUIRES, composer SOL KAPLAN and writer/producer/director CARL FOREMAN—see "Rosemary".

Special Dream', 'Sweet Talk' and 'No Other Man'—were composed by the renowned American film and show composer Sol Kaplan, with lyrics by Freddy Douglass and the fourth song 'Does Goodnight Mean Goodbye' is by Howard Greenfield, Jerry Goffin and Jack Keller. The other two songs are standards dating back to the war years—'Remember Pearl Harbour' and 'Pennies From Heaven'."



Certainly this is a big year for Rosemary. Her first 12 inch L.P. will be released by E.M.I. in September and already she is booked for pantomime in Sunderland.

### Stan

STAN STENNETT tells me that he's formed a baseball team among the cast of the show at the Britannia Pier. Now Edmund Hockridge, who often played baseball in his native Canada, is joining the team. Incidentally, Stan's flying prowess certainly keeps him in demand in these parts. He had a Sunday concert in Filey recently and as Mark Wynter had a concert there too, Stan took him along.

### Barrys

NEWS of that delightful trio the Barry Sisters who are with me in my show. They live in Yarmouth, but Sylvia Barry, the only unmarried member of the act, will be leaving the resort at the end of the season to live in Glasgow. The reason? She's marrying Hugh Birt, a sales manager of a Glasgow photographic firm. They met while the girls were appearing in Glasgow last year in the Andy Stewart Show.

As I told Sylvia, you never know what will develop when you meet a photographer. Her theme tune should now be "Some Day My Prints Will Come"!

### Joe

I SEE Joe Brown is learning to play the bagpipes and I hear that Joe (Mr. Piano) Henderson is being taught ventriloquism by Terry Hall (of Lenny the Lion fame). I think I'll take up juggling...

STILL, it's a great life, see you next week—and don't forget to get that record I've been telling you about...

KEN DODD

## DUANE GOES SURFING

### DUANE EDDY

Your Baby's Gone Surfin'; Shockin' (RCA Victor 1357)

LOTS of vocal work on this twang-man latest. Tied up with the surfing craze of the States, it goes like the bomb, but the problem is the lack of guitar in the early stages. Chorus take the first section then that dramatic, easily-recognised guitar takes over. It pounds and punches along, with tenor sax later on and has all the ingredients of being another biggie for the all-American boy. "Shockin'" is much slower and more deliberate with less-twangy guitar—very intricately played and sold with musicianship. A different Duane here, though not so commercial.

FOUR

### TOP 20 TIP

### IAN AND THE ZODIACS

Beechwood; You Can Think Again (Oriole CB 1849)

PRETTY good sounds from this new group. Lead voice has a chant-happy choral effect, with falsetto phrases, in the background and the slight gimmicks are by no means overpowering. Good guitar mid-way—a chattering style guitar which takes a bit of playing. It's effectively produced and could take off well if given the necessary plugging. Mid-tempo. Flip is less complicated and has the lead voice in slightly more restrained mood. But there is likely to be an equal following for this side.

THREE

### DEL SHANNON

Two Silhouettes; My Wild One (London HLX 9761)

HERE'S another hit for the consistent young Yank. A just-right tempo for a beat-ballad on which he works with ferocious backing and dynamic choir. He sees his girl out with someone else—they appear as two silhouettes. It's decidedly commercial judged on all counts. Not his best-ever performance but good enough and better than most. Typical Shannon on the flip, singing out with energy and drive. La-lah, da-dah choir behind him.

FOUR

### TOP 20 TIP



DUANE EDDY

### GENE PITNEY

True Love Never Runs Smooth; Donna Means Heartbreak (United Artists Up 1030)

MID-TEMPO ballad, for a change not written by Mr. Pitney, and a goodly hit in the States. He's one of the most distinctive sellers of this type of material in the business, and this should do extremely well here. Big, lush arrangement behind his slightly throaty delivery. The lyrics are excellent and the melody reasonably "catchy." Well worth watching. Spanish type guitar for the flipped intro. Then the more delicate styled Gene takes off on a slightly messy ballad with little beat. Nice contrast, but nowhere near as commercial.

THREE

### EDDIE CURTIS AND THE HELLIONS

Leavin' Town; Faithful Kind (Oriole CB 1852)

EDDIE CURTIS wrote this one for himself. And the Hellions keep an exciting number going with some first-rate backing work. Rather a Western atmosphere to it all, touches of the C.&W. in fact. Certainly is that bit different to the usual run of group treatments but there's a danger the fans will find it short on the beat. Excellent guitar here and there. Piano leads in the flip, which has some more nasally-inclined vocalising. Not so effective as the top side.

THREE

### THE CASCADES

A Little Like Lovin'; Cinderella (RCA Victor 1358)

EXCELLENT American group back, perhaps, on the hit trail with a dynamic performance on "A Little Like Lovin'." Melody line is catchy enough to catch on, as they say. Lead voice vies with vocal harmonies and "different" instrumentation. These singers have good ideas... and use them. Very well done. Flip is a more straightforward sort of ballad. The idea of the lyrics is strong, but it's slightly short on variations of melody. Tends to drag, in fact, mid-way through.

FOUR



DEL SHANNON back on the chart trail once again.

# TWO GOOD SIDES FROM CLIFF



CLIFF: A two-sided winner.

## CLIFF RICHARD

*Its All In The Game; Your Eyes Tell On You* (Columbia DB 7089)

YOU pay your money and you take your choice on this double-headed sure-fire hit. Both are 'A' sides. Cliff is in gentle mood on the Tommy Edwards' oldie, a beautiful lyric and melody number, with strings lushing it away in the background. Cliff sells exceptionally tenderly and, of course, it'll whistle straight up the charts. The other 'A' side is a Hank B. Marvin original, a catchy little melody with a charm of its own. Faster tempo, with the Shads, but by no means a rocker. Enormous value for money, this one.

FOUR 🍷🍷🍷🍷

## DEV DOUGLAS

*I Won't Miss You; I Don't Like Being Posh* (Columbia DB 5051)

MITCH 'I LIKE IT' MURRAY penned this number which has an interesting comb-and-paper backing. And there's also a fast tempo on the breezy number with Dev singing in a rather gruff voice. Catchy and with a good chance of being a hit. Flip is penned by Dev himself and it's the usual style of thing about the Barrow Boy whose Dad won the money and made all the family 'posh'. Not bad, but not too good.

THREE 🍷🍷🍷

## ALMA COGAN

*Just Once More; Hold Your Hand Out You Naughty Boy* (Columbia DB 7059)

QUITE a beat laid down for Alma's latest, with a suddenly explosive Stan Foster backing. Alma sells, as she always sells—that is dynamically and with unutterable enthusiasm. A good all-round job with the persistent sort of lyrics which could elevate her once again to the charts. Certainly... it's all happening! An oldie for the flip, but again dressed up in modern style. You can hardly call Alma a great singer but she somehow extracts more than most from lyrics. Even music-hall type pieces like this. Most entertaining.

FOUR 🍷🍷🍷🍷

## THE RAN-DELLS

*Martian Hop; Forgive Me Darling (I Have Lied)* (London HLU 9760)

SO these Martians want to throw a dance for the human race. And into a beaty performance laden down with vocal gimmicks. Space-men and Martians tremble vocally and it all adds up to a lighthearted performance which has strong novelty value. Maybe there's a bit too much going on for most fans, though. Flip has the group in more serious mood and they're very much at home on a slow ballad, jerkily arranged. Good lead voice workout.

THREE 🍷🍷🍷

## JOHNNY CYMBAL

*Dum Dum Dee Dum; (Surfin' at) Tia Juana* (London HLR 9762)

YOUNG John gets back to his "Mr. Bass Man" sort of disc... forgetting, thankfully, that "Teenage Heaven" flop. This one has the vocal group gimmicks laid on but the story line is not so strong as "Bass Man". The marriage theme runs through it—"Dum Dum Dee Dum" is the first bars of the "Wedding March". Sold cheerfully and with charm, but not a sure thing for the charts. Surfing kick for the flip and Johnny gets with the spirit handily. Wild sax mid-way, lotsa atmosphere. Rather better than the top side.

THREE 🍷🍷🍷

## THE MOONTREKKERS

*Moondust; The Bogey Man* (Decca F 11714)

GENTLE start for the "Moondust" side. Then organ effect contributes a slightly eerie sound to the theme. A good theme, here, with a flowing quality that makes a change from the punchiness of so many other discs. Then guitar enters and pushes things more enthusiastically with a choral group helping out in the background. Nice listening but not particularly different anywhere. Stands or falls on the melody line. Flip has some original instrumental noises—even sounds like a comb-and-tissue paper bit in parts. More lively than the top side.

THREE 🍷🍷🍷

## SIDNEY TORCH

*The Trapeze Waltz; Soft Shoe Shuffler* (Decca F 11721)

THEME from the de Maupassant series of short playlets on television. Pretty faithfully copied from the actual TV sound and, as such, likely to garner a fair whack of interest. The swooping bits and pieces are there and it's all treated with an air of delicacy. A steady rather than raving seller. Trumpet, muted, mid-way. Flip is a Torch original and rides gently through a number just made for those old variety hoofers.

THREE 🍷🍷🍷

## THE OUTLAWS

*That Set The Wild West Free; Hobo* (HMV Pop 1195)

A JOE MEEK recording, a Joe Meek number and some vocal work by the Outlaws. It jogs along with a fair amount of brightness but probably won't be different enough to make the charts particularly strongly. A sing-along attitude and approach, with some first-rate guitar keeping the pop boiling. Trouble is the vocal work somehow lacks real punch. Watchable, though. Flip is amiably efficient. Persistent little theme, stated by guitar, with some ad-libbed phrases that catch on. Could prove the stronger bet.

THREE 🍷🍷🍷

## THE COUNTRYMEN

*I'm Just A Country Boy; Jordan's River* (Pye Piccadilly 35139)

OUTSTANDINGLY "with it" British folk group turn in a professional and musicianly workout on a straight ballad with folksey overtones. Distinctive and pleasant listening but not, we feel, really chart material these days. Nice clear singing and carefully worked out harmonies. Faster tempo for "Jordan's River" and some push-along rhythmic backing. More in the spiritual vein and sung with excitement-whipping gusto. Several jurors felt this was the stronger side.

THREE 🍷🍷🍷

## CHUBBY CHECKER

*Twist It Up; Surf Party* (Cameo-Parkway P 879)

A REAL wildie from Chubs. Pretty much in the idiom of his old hits and, as such, it's hard to predict a place in the current charts for him. It swings like mad, with the party-piece background hollering away even over the ferocious tenor sax solo... a solo which reaches astronomical heights. It just misses a tip for the Twenty, but it'll sell like a bomb anyway. "Surf Party" is similar material, but caught on to the surfin' craze as per the States. It rocks violently with the background noise going as well. A natch for parties.

FOUR 🍷🍷🍷🍷

## CHRIS MONTEZ

*My Baby Loves To Dance; In An English Towne* (London HLU 9764)

ANOTHER tear-up from Chris but probably not the one to whip him back at the top. It's an uninhibited performance with a driving beat and a sense of excitement but somehow it doesn't get anywhere. Though we expect it to be at least a reasonable seller. Trouble is so many of the Liverpool groups are now doing this sort of thing better than Chris. It's slightly contrived. He slows right down on the flip, a dainty ballad—and somehow it doesn't come off too well. It's a bit difficult picking out the words in places, too.

THREE 🍷🍷🍷

## MIKI AND GRIFF

*I Want To Stay Here; My Heart Will Make A Fool Of Me* (Pye 15555)

THIS is really excellent. It deserves to be played and played and played. If there's any justice it'll shoot into the charts, though we're slightly reluctant to tip it. Top side is a hit in the States and was penned by the Goffin and King team. Should do extremely well with this well sung, beautifully harmonised version. Not the usual M and G C.&W. style. But they're on the C.&W. bit for the flip. Very strong—but it lacks the charm and enchantment of the "A" side.

FOUR 🍷🍷🍷🍷

## WAYNE GIBSON AND DYNAMIC SOUNDS

*Beachcomber; Linda Lu* (Decca F 11713)

THE American production team of Talmey and Stone handled this session—and the U.S. visitors rate this group very highly. "Beachcomber" has the R and B feel about it, with Wayne singing out effectively against a heartily laid down beat. But we have our doubts about whether it'll be a really big one. Maybe it lacks fire, here and there, "Linda Lu" pushes along after a hesitant opening. More good performing from Mr. Gibson, who states the theme to a fiery sort of lead guitar. Might "sleep" awhile.

THREE 🍷🍷🍷

## TOP 20 TIP

### ALLAN SHERMAN

*Hello Mudduh! Hello Fadduh; Rat Fink* (Warner Brothers WB 106)

BIG hit for the funny-man in the States. He takes "Dance of the Hours"—i.e. like Maureen Evans "Like I Do"—and sings, raspy about being at camp with the scouts. There is literally a laugh every line—and the audience are in near hysteria. It's probably the best comedy single in years and years and positively demands a spin. It'll sell just fine—and only just misses a Top Twenty Tip. Flip is his own special version of "Rag Mop", except it becomes "Rat Fink". Again, it's fantastic, funny, furious. Just a bit shorter on actual laughs than the top side.

FOUR 🍷🍷🍷🍷

### THE STATESMEN

*Look Around; I'm Wondering* (Decca F 11687)

VOCAL-INSTRUMENTAL group with a slightly less raucous approach to the scene. Lead voice takes things fairly easily on a goodly commercial ballad-with-beat. Trouble is that it doesn't whip up the typical storm of today so it may get overlooked in the rush for the charts. Instrumentally sound and vocally entertaining. Nothing more. "I'm Wondering" has US wondering. It's more gentle material and gentle performances. Pleasantly effective and played with lilting efficiency. Rather nice words, here.

THREE 🍷🍷🍷



### PETULA CLARK

*Let Me Tell You; Be Good To Me* (Pye 15551)

NICE catchy little melody line to extend Pet's vocal artistry. A slightly repetitive theme running through it and the choral and orchestral work behind her are just dandy. It lacks some of the dramatics of her recent discs and it has a jerkiness of arrangement which slightly detracts. But it's fine song-selling and is sure of a very big sales success. Flip is slightly faster and another good all-round showing. But it's not an outstanding show, for all the effort Pet puts into it.

FOUR 🍷🍷🍷🍷

### JACKIE WILSON

*Shake! Shake! Shake!; He's A Fool* (Coral Q 72465)

THE stratospheric Mr. Wilson whips up a fair old storm here with a riotous backing and lotsa choral work. His voice reaches incredulous and incredible heights. Honky instrumental work mid-way and generally a powerhouse performance that should attract plenty attention. Could even be a lower chart entry. Doing very nicely in the States. Flip is similarly exciting with the utmost in falsetto in parts. Not so coherent musically, and therefore less effective.

THREE 🍷🍷🍷

### JOANIE SOMMERS

*Little Girl Bad; Wishing Well* (Warner Brothers WB 105)

THAT so highly under-rated lass again, with a first-rate performance that doesn't really stand much chance of making the charts. Mid-tempo beat ballad, delivered with dual-tracking... a nice story line and a ponderous sort of beat that is most effective. Just a shade too much from the girlie choir, though, otherwise it's rather more commercial than Joanie's usual. Flip is a slow, piano-backed ballad—and gives Miss Sommers more of a chance to sing emotionally. Another good performance.

THREE 🍷🍷🍷

### THE RHYTHM KINGS

*Exotic; Blue Soul* (Vocation Pop V 9212)

YES, "Exotic" is exotic. A strange sounding line-up on the brass section—could almost be bugles, in fact. Latinish in conception and pushed along by hearty percussion. An off-beat sort of instrumental, with a persistent theme—but probably not a chart contender. Guitar leads in "Blue Soul" before also sax starts in on the theme. Again, a very different sort of set-up, instrumentally, and effective in a strange sort of way. Certainly it has atmosphere.

THREE 🍷🍷🍷

### MIKE STEPHEN

*It's Over; Too Many Late Nights* (Decca F 11702)

MID-TEMPO ballad for the young Mike. Rather a chunky performance, all through, but light-hearted and with touches of whimsy, too. Lacks the really determined beat—but that makes for a welcome change. Slight muzziness on the vocal impact because of the recording technique. A clever arrangement, though, and a definite sign of promise by the singer. Flip is a very pleasant number in the teen idiom.

THREE 🍷🍷🍷

### JOE LOSS

*Steptoe and Son; Phase Four* (HMV Pop 1192)

GUITAR lead in on the popular theme from telly fame. Taken at a jumped up tempo here, and ideal for dancing. Joe, with all his years in the business, always remains ahead of the times and the brassy crispness of this performance could lead to big things for the disc. Excellently performed all round. Flip is another efficient big band reading with stacks of drive and brassness. Listen to this and you can imagine Joe doing his head-shaking gyrations in front of the boys.

FOUR 🍷🍷🍷🍷

### SOLOMON BURKE

*Can't Nobody Love You; Stupidity* (London Atlantic HLK 9763)

GUITAR accompaniment for the top side. Solomon gets to grips with the bluesy material right from the off. Gen gear for the enthusiasts and lyrics that add up to something worthwhile. The storm blows up satisfactorily, with a choir hammering and yammering away behind the singer. Should do rather well, even in this crowded week of goodies. Flip has an answering chorus in the first stages, then it builds once again. Not all that commercial, but good for all that.

FOUR 🍷🍷🍷🍷

# CAROL TACKLES STEVE AND EYDIE

## STEVE AND EYDIE

*I Want To Stay Here; Ain't Love* (CBS AAG-163)

THE American version, already a hit, of the number now covered by Carol Deene. The husband-and-wife teaming of Steve Lawrence and Eydie Gorme wring the maximum appeal from a song which simply must be a hit. Surely no couple have more talent between them than this great pairing. Catchy little number which should show well in the weeks to come. Arrangement suitably impressive without ever being overpowering. Stand by for a good battle for supremacy on this number. Flip is more typical of the original talents of Steve and Eydie.

FOUR 🍷🍷🍷🍷

## CAROL DEENE

*I Want To Stay Here; Oh Oh Oh Willie* (HMV Pop 1200)

LONG time no see in the releases for Carol, but now she turns up on a Goffin-King "special" which should do her a lot of good. She sings with that slightly immature charm which has won her so many fans. Touches of the dual-tracking on a song which has above-average appeal and is in the right commercial idiom. A delicately-poised arrangement which adds to the overall charm. Could prove a big one for Carol once again. Faster flip. A fairly straightforward lyrical idea which gives Carol more chances to show her teen appeal. But not so satisfactory as the top side.

FOUR 🍷🍷🍷🍷

# JOHN LEYTON'S BEST YET!

JOHN LEYTON

**ALWAYS YOURS:** I'm Gonna Let My Hair Down; On Lovers Hill; Sweet And Tender Romance; Johnny My Johnny; That's The Way It Is; Too Many Late Nights; Lovers Lane; Funny Man; Another Man; Buena Sera; A Man Is Not Supposed To Cry; How Will It End. (HMV CLP 1664.)

**I THINK** this is John Leyton's best effort yet. But praise too must be given to the producer, recording engineer, Charles Blackwell for his conducting chores, and guest arranger Alan Tew.

This is an out-of-the-rut album which can do John Leyton's career nothing but good, good, good!

Come on, fans, save up those pennies and reserve your copy right away, as this is one John Leyton effort you are really going to want to add to your collection.

FIVE 🍷🍷🍷🍷🍷



JOHN LEYTON comes up with a winner of an album. Picture is a scene from "The Great Escape".

### THE CHIFFONS

**He's So Fine; Will You Still Love Me Tomorrow; Oh My Lover; Why Do Fools Fall In Love; My Block; ABC-123; Lucky Me; Why Am I So Shy; See You In September; Wishing; Mystic Voice; When I Go To Sleep At Night.** (STATE-SIDE SL 10040.)

**I ENJOYED** the hit by the Chiffons titled "He's So Fine." I therefore approached this album in a happy frame of mind. And it lived up to my expectations.

The girls proved they can hold their own admirably on a full programme of songs. And the songs they have chosen make for good listening, too. Included is a revival of the 1956 hit "Why Do Fools Fall In Love?" as recorded by Frankie Lymon and the Teenagers. The Chiffons add their own particular vocal touch to this and the other items on show. Well worth a spin for all pop fans.

FOUR 🍷🍷🍷🍷

### MARIO ESCUDERO

**FIESTA FLAMENCO:** Caminos Malagueños; Homenaje A Montoya; Tientos Del Amanecer; Puerta Santo Maria; Recuerdos De Alhambra; Tronío Flamenco; Viva Moguer; Tobalo; Costillo

FOUR 🍷🍷🍷🍷

reputation for himself based on his own talents. True his father's name probably helped him to launch his career . . . but his talent, something of his very own, is sustaining his success. Hear this and you'll agree.

THREE 🍷🍷🍷

### NAT KING COLE

**THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER:** Those Lazy-Hazy-Crazy Days Of Summer; On A Bicycle Built For Two; On The Sidewalks Of New York; Our Old Home Team; In The Good Old Summertime; There Is A Tavern In The Town; After The Ball Is Over; That Sunday, That Summer; That's What They Meant (By The Good Old Summertime); Get Out And Get Under The Moon; Don't Forget; You Tell Me Your Dream. (CAPITOL T.1932.)

**NAT captures** the carefree spirit of summer on this set. You can picture those hot, relaxing days and peaceful, cloudless evenings which we even get occasionally with British weather.

An album which will be enjoyed in summer and doubly appreciated in winter for the cosy memories it brings. Bet you'll like it.

FOUR 🍷🍷🍷🍷



The BIG THREE at No. 23 this week with "By The Way", will be one of the top attractions at B-Day.

. . . Regular 'Big O Show' once a month at the Mecca Locarno, West Derby Road, Liverpool . . . At Manchester's Oasis Club recently—Chick Graham and the Coasters . . . The Dennisons now virtually established as Liverpool's top group . . . The All Stars have broken away from Lee Curtis . . . It is rumoured that Freddie Starr and the Midnighters have broken up . . . New name for the Nomads—the Mojoes . . . New coloured vocal group on Merseyside—the Willows . . . Mark Peters due to make another recording with Oriole in the near future . . . the Big Three no longer with Brian Epstein . . . One of the leading groups in Newcastle—the New Vikings . . . First Pye disc by the Chants due on September 17 . . . Most televised beat club in the country—the Cavern . . . Over two dozen

## NORTHERN BEAT SCENE

BY BILL HARRY

**YORK'S Gerry B. And The Rock A Fellas** appearing in Leeds for one week this month—they also have a continental trip planned . . . Fourmots first disc due this month—a McCartney / Lennon number . . . Brian Epstein's first female vocal discovery—Cilla Black, recording with EMI . . . Dezo Hoffmann's 'Beatles' book selling fast . . . Welcome home show for The Searchers at the Tower ballroom this Friday . . . Groups booked for B-Day at Stanley Stadium, Liverpool include the Big Three, the Searchers, Billy J. Kramer and the Dakotas, Johnny Sandon and the Remo Four, Earl Preston and the T.T.'s, Mark Peters and the Silhouettes, the Mojoes, Rory Storm and the Hurricanes and the Hollies—there are almost thirty groups on the bill of what is reputed to be the world's biggest beat festival

Fantastic record by Little Stevie Wonder deserves to enter British charts . . . At 'Beat and Bathe' promotion at New Brighton Swimming pool—Rory Storm stripped to bathing suit during his act, and dived from the high diving board . . . Eagerly awaiting Eden Kane's next release—he has Liverpool group Earl Preston and the T.T.'s backing him . . . Liverpool groups for 'Lucky Stars' include the Undertakers (August 17) and Johnnie Sandon and the Remo 4 (31) . . . The Searchers may be appearing in an MGM film . . . Eddie Parry of the Dennisons is having trouble with his throat . . . First disc by the Escorts due out this month—"Why, Why, Why" . . . The Hollies new stage suits were stolen outside the Cavern recently . . . Oriole issue "Beechwood" by Ian and the Zodiacs on August

Merseyside groups have records on the market . . . the Searchers LP 'Meet The Searchers' No. 15 in the LP charts within first week of release . . . Casey Jones, Decca artist (First release 'One Way Ticket') was former leader of the Big Three when the group were called Cass and the Cassanovas . . . Former DJ Clem Dalton is now road manager for Tommy Quickly—surprising how these DJ's make good road managers—Billy J. Kramer's road manager Ken Laurie was also a DJ at the Iron Door Club . . . Danny Havoc and the Ventures have changed their names to the Secrets . . . I look forward to hearing from Managers, Agents and Groups—and any readers who have any comments to make on the British Beat Scene. Write to Bill Harry, 14A Child Wall Parade, Liverpool, 14.

BRITISH LION FILMS LTD and MAGNA FILM DISTRIBUTORS Present a Norman Williams/Philip Green Production

# Tommy Steele

## it's all happening

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Medwin Douglas Harvey  
and Walter Hudd

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- THE CLYDE VALLEY STOMPERS
- RUSS CONWAY · CAROL DEENE
- SHANE FENTON and the Fontones
- DICK KALLMAN
- JOHNNY DE LITTLE · GEOFF LOVE
- MARION RYAN · DANNY WILLIAMS
- AND THE GEORGE MITCHELL SHOW

with TONY MERCER  
DAI FRANCIE  
JOHN BOUTER

Screenplay by LEIGH VANCE The Music by PHILIP GREEN  
Musical Producer PHILIP GREEN Produced by NORMAN WILLIAMS Directed by DON SHARP

## TERRIFIC TORNADOS!

E.P.s  
by KEN GRAHAM

**THE TORNADOS:** Ready Teddy; My Babe; Blue Moon Of Kentucky; Long Tall Sally. (DECCA DFE 8533.)

**I'M going to stick my neck right out** and say that this is the best yet that I've heard from that top teenbeat group, The Tornados. Four out-and-out Rock numbers from the instrumental team . . . but vocals are thrown in, too, for more than good measure.

There's no doubt that this will hit the best sellers right away.

FIVE 🍷🍷🍷🍷🍷

**THE SHERRYS:** Pop Pop Pop-Pie; Your Hand In Mine; Slop Time; Let's Stomp Again. (LONDON RE-1363.)

**ALL right, then, let's dance!** The Sherrys are a four-girl team with a cute and commercial way with a pop vocal. Don't take my word for it . . . just spin the record.

Yes, a real bright disc to help you get with it, as they say.

FOUR 🍷🍷🍷🍷

**EDD BYRNES:** Hot Rod Rock; Kookie's Mad Pad; Kookie, Kookie, Lend Me Your Comb; "A" You're Adorable. (WARNER BROTHERS WEP 6108.)

**A CUTE album** on which Edd "Kookie" Byrnes has the attractive assistance of Joanie Sommers and Connie Stevens on one track apiece. The remaining two are solo efforts from the popular star of "77 Sunset Strip."

However, Edd is no Sinatra when it comes to selling a song—a criticism which can be levelled at many a popster today. But doubtless the fans will go for the attractive sleeve picture as well as the contents.

THREE 🍷🍷🍷

**PAT BOONE:** Lover's Lane; Memory Mountain; Deep Are The Roots; Ten Lonely Guys. (LONDON RE-D 1359.)

**A MIXED bag** from Pat Boone. One of the lasting performers of the pop record world, Pat can always be relied upon to produce an entertaining disc.

The warm, familiar voice is here again, and the song choice is entertaining.

THREE 🍷🍷🍷

**RICK NELSON:** It's Up To You; I Need You; Teenage Idol; I've Got My Eyes On You. (LONDON RE-P 1362.)

**FOUR from Rick**, including two of his big sellers. Fine cover portrait, too, which should please his fans.

Rick's records are always in demand, and spinning this one through convinces me that there will be lots and lots of people wanting to add it to their collections.

FOUR 🍷🍷🍷🍷

**DON CHARLES:** Walk With Me My Angel; The Hermit Of Misty Mountain; It's My Way Of Loving You; Heart's Ice Cold. (DECCA DFE 8530.)

**A JOE MEEK production** which has Don Charles in fine voice. He has been contentedly selling and selling big for some time now, and just so long as he continues to produce interesting material as well as he does here that trend will continue.

You've enjoyed his records in the past, and you'll enjoy this one now.

THREE 🍷🍷🍷

**JACK JONES:** Call Me Irresponsible; I Believe In You; Poetry; Dreamin' All The Time. (LONDON RE-R 1374.)

**IF you play this record at home** and your folks show interest in the smooth-voiced performer, you can make their day by telling them that Jack Jones is the son of Allan Jones, a singing idol of their generation.

The young Jones boy has an undoubted talent, and though his songs and style may be somewhat different from his father's international hit "Donkey Serenade," I think you'll like this one.

THREE 🍷🍷🍷

**GRACIE FIELDS:** Mistakes; The Last Mile Home; Wish Me Luck; If I Should Fall In Love. (DECCA DFE 8531.)

**THE irrepressible, evergreen "Our Gracie"** on four oft-requested items from her repertoire. Her voice seems ageless, as is her lively personality.

No airs and graces about this Lancashire lass, just down-to-earth, straightforward song-selling in a style which has brought her lasting international fame.

THREE 🍷🍷🍷

**EDDIE HODGES:** I'm Gonna Knock On Your Door; (Girls, Girls, Girls) Made To Love; Ain't Gonna Wash For A Week; Bandit Of My Dreams. (LONDON RE-A 1353.)

**EDDIE (remember him in "Hole in the Head"?)** Hodges is building quite a reputation for himself disc-wise these days in America. He's a pretty popular lad here, too.

Four good pop tracks from him here which belie his tender 16 years on earth.

THREE 🍷🍷🍷

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

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

Asterisk denotes a record issued in Britain  
(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.
- (3) WHEN, Kalin Twins
- (2) HARD HEADED WOMAN, Elvis Presley
- (5) ENDLESS SLEEP, Marty Wilde
- (8) RETURN TO ME, Dean Martin
- (4) BIG MAN, Four Preps
- (7) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (6) RAVE ON, Buddy Holly
- (9) TWILIGHT TIME, Platters
- (12) SUGAR MOON, Pat Boone
- (11) PATRICIA, Perez Prado
- (—) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake
- (13) ON THE STREET WHERE YOU LIVE, Vic Damone
- (10) THINK IT OVER, Crickets
- (19) SPLISH SPLASH, Bobby Darin
- (18) YAKETY YAK, Coasters
- (17) THE ONLY MAN ON THE ISLAND, Tommy Steele
- (14) SALLY DON'T YOU GRIEVE/BETTY, BETTY, BETTY Lonnie Donegan
- (15) I'M SORRY I MADE YOU CRY, Connie Francis
- (—) POOR LITTLE FOOL, Ricky Nelson

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

FAST rising U.S. Hits include: "Blue Velvet"—Bobby Vinton; "Then He Kissed Me"—Crystals; "Straighten Up Your Heart"—Barbara Lewis; "Why Don't You Believe Me"—Duprees; "Hear The Bells"—Tokens; "Mickey's Monkey"—Miracles; "Birthday Party"—Pixies Three; "China Nights"—Kyu Sakamoto; and "Something Old, Something New"—Paul and Paula.

Recent U.S. releases include: "Sooner Or Later"—Johnny Mathis; "The Woodpecker Song"/"Little Queenie"—Bobby Rydell; "Packin' Up"—Beau-K's; "Perfidia"—Matadors; "It Isn't There"—Johnny Burnette (On Capitol); "There's Not A Minute"—Rick Nelson (On Imperial); "From One To One"—Clyde McPhatter; "Cry, Cry, Cry"—Earls; "Hickory Dickory Dock"—Baby Jane and the Rockabys; "Another Wild Weekend"—Rockin' Rebels; "Perdido Parts One And Two"—Gary U.S. Bonds.

Another Chuck Berry number re-recorded—"Little Queenie" by Bobby Rydell. But with the different British and U.S. Rydell releases it's unlikely we'll hear it here.

From now on Dion is to be billed "Dion DiMuci". That's what a new contract says. But look what happened to U.S. Bonds when he started calling himself Gary. Nowhere to 80 in "Cashbox L.P. Charts"—"Chuck Berry On Stage" L.P.

N.J.

## BRITAIN'S TOP LP's

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

## BRITAIN'S TOP EP's

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

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## STILL THE SEARCHERS

YES, "Sweets" still sitting firmly at the top and Frank Ifield again snog at No. 2. But next week should see some changes considering the strong jump by Billy J. Kramer and the Dakotas and Freddie and the Dreamers.

Quite a bit of movement going on outside the top five places with Billy Fury a strong contender for further honours having climbed to sixth place.

Four new ones enter this week. Highest up the chart is "Surf City" by Jan and Dean at No. 39. Next a vocal version of "Dance On" by Cathy Kirby (42), then there's "After You've Gone" from Swedish girl Alice Babs (43) and lastly "Be My Girl" from the Dennisons at 47.

Surprise this week was the departure of "That's What I Want" by the Marauders which came in at 48 last week, but we're betting that it will make a comeback.

Sizeable jumps took place for Tony Bennett, a rare chart entrant, from 41 to 28 with "The Good Life"; "Just Like Eddie" by Heinz (38 to 26); "You Don't Have To Be A Baby To Cry", the Caravelles (36 to 20) and "Surfin' U.S.A.", the Beach Boys (43 to 34).

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

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

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

# A BRENDA BARGAIN

## Re-Issue Collection on Ace of Hearts

LITTLE MISS NEWLY-MARRIED has had, believe it or not, no less than SEVEN years in the music business. And that's seven years making discs too.

Her first hit here was "Sweet Nuthin's" back in Summer, 1960. What about all her discs before that, you may ask.

Well, the Ace of Hearts label has just provided us with a very good answer to that question in the shape of a new LP. Sorry, an old LP, but a new issue. All the tracks with the exception of two were made almost five years ago. Before "Sweet Nuthin's" in fact.

It's hard to believe that Brenda Lee was busily making discs five years ago—and even then she had a string of hits behind her in the States.

It all started in Brenda's home town of Augusta, Georgia, when Red Foley, head man of the mammoth "Ozark Jubilee" TV show came with the show for a personal appearance in the town.

A local entertainer, Peanut Faircloth arranged for Foley to hear her sing. When Red did hear Brenda belt out the old Hank Williams number "Jambalaya" he instantly arranged for her to sing the number on his show.

### CONTRACT

On the strength of that one number—a five-year contract was offered to Brenda for the 'Jubilee's' booking affiliate "Top Talent". This enabled Brenda and her family to move to Springfield, Missouri, where the 'Jubilee' programme originated from. Next step was a Country Music Disc Jockey convention which met in Springfield. When the Dee-Jays heard Brenda perform she was at once offered a contract with U.S. Decca, her present disc company. That was in 1956. She cut discs like "I'm Gonna Lasso Santa Claus", not included on this album, and many other great bouncy tracks which are included.

"Love You Till I Die", "Rock The Bop", "Dynamite", and "One Teenager To Another", were some of the many tracks which she recorded before coming to Britain in 1959, where she appeared on "Oh Boy" and gave a classic performance of "Bill Bailey Won't You

Please Come Home", included on her album.

After that, Brenda recorded her very first British hit, the classic "Sweet Nuthin's". And that one

was a great sleeper and issued here in February, 1960.

For although it was recorded in 1959 it didn't hit the charts in Britain until early summer 1960. In the meantime Brunswick released the U.S. follow-up "Let's Jump The Broomstick" but the same week as they did this, sales of "Sweet Nuthin's" forced it into our charts.

Luckily for future sales of "Broomstick" Brunswick hadn't

delivered any copies to the shops. So after "Nuthin's" had fallen from the charts "I'm Sorry"/"That's All You Gotta Do" was issued. This, probably one of the greatest double-sided discs ever issued, had been at the top in the States for a number of weeks and sold well over a million there. A cert hit here, it made our top ten and gave Brenda her second hit. That, and "Sweet Nuthin's" are included on Brenda's old album "Miss Dynamite".

by NORMAN JOPLING



(NRM Picture by DEZO HOFFMANN.)

### 'WANTED'

Next disc from Brenda was "I Want To Be Wanted". That too reached the top in the States, but flopped comparatively here (actually it reached No. 32). Then came "Emotions"/"I'm Learnin' About Love", the latter title of which is included on Brenda's new album.

Together with "It's Never Too Late", it is the latest of the batch on the new Ace of Hearts L.P. (Both were recorded in August 1960.)

The title of the L.P. is probably very topical considering Brenda's recent marriage. Ace of Hearts have called it "Love You" and it sports a fine cover pic. Here is a list of the twelve great titles included on the album, and the date of recording:

- LOVE YOU TILL I DIE—26th April, 1957/RING-A-MY-PHONE
- 22nd May, 1958/HUMMIN' THE BLUES OVER YOU—28th November, 1958/ROCKABYE BABY
- BLUES—3rd December, 1957/ROCK THE BOP—3rd December, 1958/IT'S NEVER TOO LATE—18th August, 1960/LEARNING ABOUT LOVE—19th August, 1960/BILL BAILEY WON'T YOU PLEASE COME HOME—28th November, 1958/DYNAMITE—26th April, 1957/LITTLE JONAH—22nd May, 1958/ONE TEENAGER TO ANOTHER—12th April, 1957/AIN'T THAT LOVE—26th April, 1957.



# CARAVELLES

## CALMED BY CRAIG

TWO very nervous girls stood in the wings of the Chester Royalty theatre last week—ready to go on and do their first week in variety. Top of the bill Craig Douglas re-assured them, tried to calm them.

They went very well with the tough Monday night audiences. Specially applauded was their version of "You Don't Have To Be A Baby To Cry".

And that same night they had their best news yet—that this debut single was making inroads into the New Record Mirror list of best-sellers.

The girls: The Caravelles, alias Lois Wilkinson (18) and Andrea Simpson (19). And over the telephone they told me: "We are staggered. Knocked out. We never expected to hit the charts like this. We thought it was almost impossible for two girls to click on records these days. Still, we suppose the disc is a bit different to the usual run . . ."

The breakthrough came when Chris Peers, a star-spotting expert, heard the tape and raved about it. He told me: "They've really found something different on the harmony side. I was sure it would be a big seller."

This single was made through BPR Records, who pushed it to Decca. The company name comes from the initials of Chris Peers, Harry Robinson and Christopher Blackwell. It's their third release—the others were Jackie Edwards on "Lonely Game" and Tony and the Velvettes on "Sunday". The last-named is being released in the States.

Only one thing puzzled me. Why the name "Caravelles" for two shapely gals?

They explained that it stemmed from Chris Peers. He was thinking, apparently, of ships originally—on the theory that all ships are "she's". Then he moved on to aircraft and cars. And came up with the moniker of a big French jet plane . . . figuring that aeroplanes, too, should be feminine gender.

The Caravelles have several big radio and television dates coming up.

But the thing they're looking forward to most of all is touring the one-nighter haunts with America's Duane Eddy in October this year.

Things have happened mighty fast for them in the past few weeks.

PETER JONES.

### GARAGE

The girls, highly attractive both of them, met up in the head office of a North London garage firm. Lois did shorthand and typing; Andrea coped with the accountancy machines. And in between they talked music—both their families being steeped in musical backgrounds.

"It was mostly folk stuff in those days," said Lois. "But we tried all sorts of things before getting up enough courage to send a tape of our work round to some friends in the business."

Said Andrea: "Even now, we sing most of the time even when we're not on stage. It's got this sort of fascination for us. On stage, we stick to the general pops but we want to be regarded as a versatile team."

They've been working numbers like "Some Do, Some Don't", "Bye Bye Blackbird" and their current disc in their twelve-minute spot. Usually they wear blue trousers and striped jumpers.

# JOE GETS THE BOOT!



Joe lovingly handles THE boot!

JOE BROWN has really put his foot in it this time.

Within the next few weeks two types of footwear are going on sale, endorsed by Joe.

How did a shoe firm pull off the feat of getting Joe to OK a couple of their lines?

Well, first they came hot-foot to Joe and gave him the boot. "What do you think of this?" they asked.

### CHANGES

Frankly, the offered design didn't give Joe a kick. But he suggested a few footling changes and the company revised the design. Joe liked it and they decided to call it the Joe Brown Chelsea Spat-Boot. Then the

company decided to place the whole deal on an even firmer footing by getting Joe to sponsor the Joe Brown Spat Shoes. And they may well become a big teenage footwear craze.

### SUEDE

The idea is that there's suede around the instep and a couple of buttons on the side.

Joe is well pleased with them and is wearing them on stage. But there is one thing that's worrying him:

Each shoe or boot has his autograph and rough outline of his face inside.

"I've always suspected that I've got the sort of face that

BY DAVID GRIFFITHS

people want to stamp on," sighed Joe.

Footnote: Joe has been quite heavily involved in the commercial world lately. Following in the footsteps of Bing Crosby he has done a TV commercial for Esso, soon to be seen. He also did one for the Milk Marketing Board and another for a chocolate firm ("I can't remember whose bar of chocolate it was but it didn't half get my fingers messy").

### RECORD

Joe and the Bruvvers have also been recording what they hope will be their follow-up hit to Nature's Time For Love.

For Piccadilly they've recorded Mary Anne, a number from Alan Klein's film What A Crazy World.

The number will be released in September and Joe and the Bruvvers are going to find themselves in competition with a Columbia version by Freddie and the Dreamers.

Who'll win? Joe is confident. "We expect to de-feet Freddie," he announced.

On the other foot, it won't be a national sandal if Freddie comes up with the more tuneful version.

# BIRMINGHAM BEAT

by ALAN STINTON

BIRMINGHAM'S answer to The Cavern admitted its first customers at 8 o'clock last Saturday night (10th). Known as The Brum Beat Club, and situated in a large cellar beneath the Las Vegas coffee bar, Summer Row, the club is confidently expected to make Birmingham an even bigger menace to Liverpool.

At present the club holds about five hundred at a pinch, but as co-owner of the venture, Barry Mason told me: "We intend to open up the other section as soon as it has been dried off and decorated. The capacity then should be about a thousand."

The club will be open five nights a week excluding Mondays and Wednesdays, and it is intended to present two groups each night—a big name outfit supported by some up-and-coming talent. The accent will be upon non-stop beat entertainment, and there is ample room for dancing—as yet.

Due to unforeseen circumstances, the presentation at last Saturday's opening could have been far better, but the group who stepped in at the last minute, Birmingham's "up - and - coming" Defenders, worked like heroes during their four hours on stage. At about midnight, regrettably after many of the nearly two hundred crowd had left, the star of the evening, Danny King (also procured at short notice) arrived with the Royals. There followed a half hour of rich entertainment before the place was closed up.

Not an auspicious inauguration by any means, but at least there is now somewhere where Midlands beat fans can enjoy their kind of music in the right surroundings.

# MALCOLM NIXON AGENCY

ANNOUNCES SOLE REPRESENTATION

for

THE CARAVELLES

"You Don't Have To Be A Baby To Cry"

THE OVERLANDERS

"Summer Skies & Golden Sands"

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