

Inside: BUDDY HOLLY—NEW DISCS—SEE PAGE THREE

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NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

DIAMONDS

BY
JET HARRIS
AND
TONY MEEHAN

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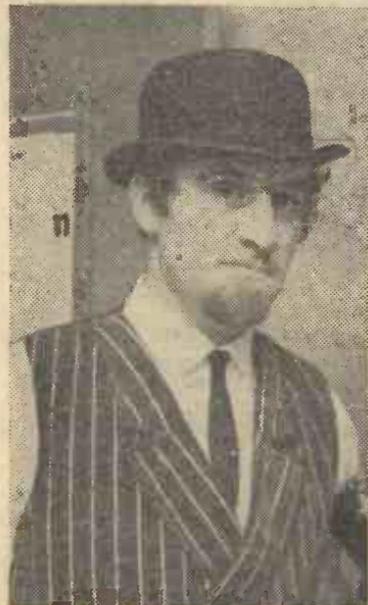
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WEEK ENDING JANUARY 26, 1963

EVERY THURSDAY

THIS WEEK'S NEW HITS



Seven new entries in the Top 50 this week. Top row (l. to r.) DAVID THORNE (NRM Picture), whose "Alley Cat Song" comes in at No. 43; the CRICKETS (38) with "My Little Girl"; the CHUCKS (40) lead FRANKIE VAUGHAN (48) in the race with "Loo-Be-Loo" and/or "Loop-de-Loop". Frank is the lad in flying kit. Bottom row (l. to r.) we have ACKER BILK (NRM Picture) at 32 with "A Taste of Honey"; FRANK IFIELD (NRM Picture) completing his hat-trick at 29 (highest of the new ones) with "Wayward Wind", and rounding off the list are the BACHELORS (pictured with STEVE PERRY) who roar into No. 34 with "Charmaine".

NEW RECORD MIRROR

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Helen—Still Top?

AS an ardent fan of Helen Shapiro, I would like to add my comment to the remarks one hears frequently about the failure of Helen's last disc, "Keep Away From Other Girls". The critics are only too glad to get an opportunity to say Helen is on the way out. I can name many artists who have had at least one or two records which have not "made it". Helen's career is only starting; being so young and at the top, she is an easy target for the critics. Many people claim she will not last, but I for one will maintain to the end that, in the years to come, Helen will still be at the top, where she belongs.—LIZ KEARNEY, 12 Parbury Rise, Chessington, Surrey.



HELEN: Far from finished.

NEW RECORD MIRROR

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YOUR ANSWERS!

LAST WEEK A READER WROTE AND SAID SHE WOULD CONTINUE TO INSULT MIKE BERRY WHILE HE SOUNDED LIKE BUDDY HOLLY. HERE ARE A SMALL SELECTION FROM ALL THE LETTERS WE RECEIVED.

NATURALLY

I WOULD like to reply to that wrongly-worded letter of F. Clements in last week's NRM. Why must she keep on insulting Mike Berry and Tommy Roe. It was not their fault that they were born with voices similar to Buddy Holly.

They both wax excellent records and deserve a successful future as "pop" singers. I'm quite sure that Buddy Holly wouldn't mind, if he was still alive, Tommy and Mike waxing records with voices similar to him. They don't deliberately try to copy his voice—it's just their singing naturally.

I wonder if there are any more true Buddy Holly fans that feel the same way as reader F. Clements. I sincerely hope not.

As long as Tommy Roe and Mike Berry continue to wax good records I for one will continue to buy them.—COLIN YANETT, 103 Crowley Cres., Croydon, Surrey.

MIKE WILL DO

A CERTAIN Frances Clements had a letter printed in your paper, dated January 19th, concerning Mike Berry.

She says that as long as Mike Berry copies Buddy Holly she will insult him. Then she goes on to say that "Holly fans do not expect him to do Holly material". I am a genuine Buddy Holly fan and I am glad that Mike Berry does do it. I shall go on buying Mike Berry's records until he stops copying Holly. If she is going to insult Mike Berry and Tommy Roe why not start on Bobby Vee. I have the L.P. "Bobby Vee Meets The Crickets" and on that he copies Buddy Holly also.

I saw Mike Berry on the Bobby Vee/Crickets tour and I thought he was better than Bobby Vee. It's true he only sang two numbers, but they made up for Bobby Vee trying to sing a dozen.—DENNIS DEY, 4 Harringay Gardens, Harringay N.8.

PS. If Miss Clements wants to wait 20 years for the next Holly disc, good luck to her. In the meantime Mike Berry will do.

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 DO YOU SING WELL?
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 fabulous

'MAKE A STAR' CONTEST

February 4
 Town Hall, Cheltenham—

January 29
 Corn Exchange, Dorchester—

IGNORE INSULTS

WITH reference to NRM reader Frances Clements' letter in the issue week ending 19th Jan., I think she is talking rubbish. I can find only one thing to agree with her on, and that is when she says Mike Berry doesn't sound like Buddy. I was an ardent fan of Buddy. I think he was the greatest but I will not insult Mike Berry. If he wants to help keep Holly's name alive I'm all in favour. I'm sure that every Holly fan whether ardent or casual was grateful to Mike for making "Tribute To Buddy Holly". So ignore the insults, Mike, because I'm sure that the majority of Holly's fans wish you the best of success as I do.—DAVID NIGHTINGALE, 97 Lincoln Road, Enfield, Middx.

ANTI-BUDDY

NEARLY every week I read in your music paper about the worthless copyists of Buddy Holly. Tommy Roe and Mike Berry head the list. Although I like many records from Chris Montez to Tchaikovsky or Handel I do not like Holly records. But I do like "Sheila" by Tommy Roe and "Don't You Think It's Time" by Mike Berry enough to put them in my collection, that's more than you can say about Buddy Holly records of which I have none. The reason is that I prefer Mike and Tommy's voices better than Holly's, and that I think that their recording material contains unusual and imaginative tunes. To my mind most of the Holly records that I have heard contain precious little tune.—A RECORD FAN.

THANK EVANS

I HAVE been a follower of Maureen Evans for two and a half years and have bought all but one of her Oriole singles. Now with her ninth single release she has achieved her first big seller.

Having only the modest Oriole resources behind her, her achievement is all the more creditable. I am thinking particularly of the E.M.I. campaign which preceded "I Remember You".

As a singer who can turn her hand to any type of song Maureen Evans well deserves her success, which I hope will be continued with her subsequent recordings.—JOHN McCORNICK, 47 Coral Street, Saltcoats, Ayrshire.

NRM TOO SEXY?

IN recent weeks your musical paper has gone from bad to worse. The article last week by the latest addition to your writing staff, Jim Gains, really beat the lot. This sordid article with reference to Mike Same's "I May Go and See Nudist Paradise" and Marty Wilde's "The Twist Is Sexy", is the sort of thing expected from an American magazine and not from the N.R.M.

Soon your paper will have to be censored. Stop using sex in your stories—it is unnecessary, and until you do this, I have forbidden my teenage daughter to buy your paper. Could you please explain on your letter page, your sudden slant towards sex, and especially the above-mentioned article?—W. KINSELLA, 25 Garratt Lane, Wandsworth, S.W.18.

We think you are reading us wrongly, sir. No sex slant intended, now or in the future.—Editor.

WHY MISSES?

THERE are three records that I fail to understand why, despite being a good trio, have failed to reach the British Hit Parade. They are: Freddy Cannon's "If You Were A Rock 'n' Roll Record", Laverne Baker's "See See Rider" and Lloyd Price's "Under Your Spell Again". Freddy has made one of the best discs ever, Laverne deserves to make our charts. She's a hit Stateside, and Lloyd Price, who has been neglected for so long, deserves to make a big comeback, on the strength of his latest release.—ADOLF MARELLO, 58 Western Avenue, East Acton, W.3.

BING-DONG

THE mammoth Long Play record repertoire of "Bing Crosby" has been further increased by the recent release of the Ace of Hearts LP of "Bing, The Early 30's Vol. 1".

Crosby record addicts will readily snap up this fine album of tracks he made up to 30 years ago, and one song, "I Would If I Could But I Can't", shows Bing's superb voice of 1933, making it quite clear as to why he has become the owner of the best known voice in the world and officially recognised as "The first citizen of the recording industry".

Bing now has had 31 LPs issued here since January, 1960 alone, all told his albums have now reached about 120.—LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

The Off-Beat Teen-Beat



The vitality of the big beat is there, and there's the merry Latin rhythm added for the effect.

The Federals themselves are a team of six young men who look like the latest rock combo. They're unusual even for the off-beat groups that are roaming the country at the present time. They drive around in a converted 32-seater coach complete with beds, kitchen and TV. They also tend to drive around in a 1900 vintage car. They tour Great Britain and the continent regularly, and often back some of the top names.

The line-up is Brian Hawkins, lead guitar, Mick Bush, bass guitar, Tony Banks, organ, Roy Brown, drums, Frank Milne, Latin-American percussion, and Tony Bolton, piano, but usually vocalist. They are in fact the only beat group to feature a Latin-American rhythm section, and with their new organ sound they can simulate almost any accompaniment ranging from lush strings to a deep-rooted sax noise.

Musically they are the most off-beat group on the scene. They appeal to the older folk as well as the teen set. Many of their fans are in fact from the over-twenties age group.

Flipside of the disc "Brazil", released on Parlophone is "In A Persian Market", the number recently revived by Laurie Johnson, and once a big hit for Sammy Davis, Jr.

In the middle of all the guitars, etc., it makes a change to hear something different. And the Federals have something different that just could pay off...

WESLEY LAINE

MOST teen beat groups tend to play up to date and rocked up, you might think. In fact it is expected more or less. But not of the Federals. If you saw them you'd expect to hear the latest guitar solo hit from them, or their own new rock disc.

You won't. Because the Federals don't happen to play that sort of music. Not strictly anyway. Their first disc is called "Brazil" and of course it's the old Latin-American standard. Brought

up to date and rocked up, you might think.

Not a bit. Played faster maybe, but not rocked up. Still in the good old Latin style that has sold more copies of the sheet music of this song than almost any other Latin effort. They stick to the original style and their hunch will probably pay off. For it's got a fresh new appeal that we don't often hear nowadays on disc.

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NEW HOLLY DISCS!

NRM EXCLUSIVE ON THE UNHEARD BUDDY HOLLY SIDES SOON TO BE RELEASED...

BUDDY HOLLY fans will be delighted to hear that, during coming months, Coral will be releasing a number of all-new singles—the first of which should be issued in the not-too-distant future.

At present Coral have nine Holly tapes, acquired from Norman Petty, awaiting release, and most, if not all, of these will probably be issued as singles. Meanwhile, an album packaging this new material is to be issued shortly in America. Entitled "Reminiscing", this LP will have eleven tracks, including the title tune and its single coupling "Wait 'til the Sun Shines, Nelly".

BETTER VERSION

Not one of the other nine tracks has ever been heard before and it is from these numbers that Buddy's next British singles will be drawn. Coral's Tony Hall is considering an exciting scheme in which he hopes some of the recording public will take part in choosing the titles for Buddy's next single here.

Says Tony, "We will certainly be

By GRAEME ANDREWS

releasing as many as possible of the nine as singles and Buddy will have a British LP released in a few singles' time". The titles from which the next single will be selected include Buddy's versions of "Bo Diddley" and Little Richard's "Slippin' n' Slidin'" plus new material like "Baby Won't You Come Out Tonight".

Six new recordings are packaged on the second side of Buddy's forthcoming American album and these too will be drawn on for single material. One of the six is "I'm Changing All Those Changes" a different recording of the song Buddy waxed at the start of his career for U.S. Decca. The new recording is better and

features Buddy when his talent was at its peak.

For Holly collectors the original version of "I'm Changing All Those Changes" is still available on Buddy's Ace of Hearts low priced long player.

Tony Hall tells me that the titles of the other tracks are — "Brown Eyed Handsome Man", "Because I Love You", "It's Not My Fault", "I'm Gonna Set My Foot Down" and "Rock-A-Bye Rock" — an exciting selection of Buddy at his best.

HAPPY

Norman Petty has stated that these tracks are among the best Buddy ever recorded, so it looks as though Buddy's followers are in for some real listening pleasure once Coral's plans are finalised.

Commented Tony Hall, "This should keep a lot of people happy for a long time". Fully occupied at the moment with this first rate material they will be bringing out shortly, Coral has as yet made no plans concerning the various demo tapes Buddy Holly's mother says



BUDDY HOLLY: His songs go marching on and 1963 looks like being a great year for all his fans judging by the discs still to be issued.

she has found at his home and his friends' houses.

These tapes, only some of which are likely to be suitable for release, include Buddy's demonstrations of a number of his compositions such as "Love's Made A Fool Of You", which the Crickets turned into a hit after his death.

The next releases from Buddy were nearly all studio recorded with proper accompaniment. Those that were taped by Buddy privately have been given authentic dubbing in Petty's Clovis, New Mexico studios, where Buddy recorded all his guitar hits. Norman Petty has revealed that some of these dubbed backings have been supplied by the

Fireballs group who were friends of Buddy's and have a similar power-house style.

EXCITING

Anyone who has heard their Top Rank and more recent Stateside singles such as "Footpatter" and "Rik-a-tik" will agree that they are ideal for providing the sound that Buddy's millions of fans have shown no signs of growing tired of. Altogether the future is pretty bright as far as new songs from Buddy are concerned and it looks as though one of the most exciting chapters of the Buddy Holly Story is still to come.

The Unpopular Folk

THE Kingston Trio—reported to be doing "fabulous business" in America—may tour Britain this autumn if agent Bunny Lewis's negotiations are successful.

But judging from their recent disc sales in this country—and accepting that they are a worthwhile indication of popularity—the boys might well think again about such a step!

True, the Kingstons have a small, loyal band of followers, but not enough, I think, to fill the "halls" up and down the country.

Just what happened to the fans when the trio's 1961 million seller "Tom Dooley" dropped out of the charts remains a mystery.

Woodie Guthrie—the man who created a new folk literature for his country—has often defended the trio's brand of music against purists' criticism. "Why not?" he asks, "as long as it's folk music and the folk like it?"

But do British folk like it any more? Not much, it would seem.

The recent single from the Kingstons, "Where Have All The Flowers Gone?", is brilliant in its simplicity. The song has received frequent airings on radio, but fans just won't seem to accept its beauty.

Tommy Steele likes the number . . . so much so that it's the "B" side of his latest release.

The trio's new disc, "500 Miles", is in the same vein as . . . "Flowers". The reaction of fans? As yet, nothing.

Why no hits for the Kingstons in Britain? Could it be that the trio—whose annual earnings have been estimated at a million dollars—are choosing the wrong material for our market.

Their two early singles, "Dooley" and "San Miguel", were "covered" by our own Lonnie Donegan, but the boys still managed to pick up heavy sales.

The trio's "Scarlet Ribbons" single had little chance against the Belafonte version; and their other releases, which included "Three Jolly Coachmen", "Como Se Vienne Se Va", "Bye, Bye, Little Tiny Child" and "Everglades", failed by their very titles to convince disc buyers that this was interesting material.

Others with catchy name tags—"Tijuana Jail", "El Matador" and "M.T.A."—sold quite well, but could nowhere near emulate the sales of the spectacularly successful century-old folk song "Tom Dooley".

The trio was formed in 1957 by Dave Guard, a graduate student of Stanford, California. Making up the threesome were his college pals, Bob Shane and Nick Reynolds. They all shared a common interest—native rhythms.

The Kingstons signed a long-term contract with Capitol records in January, 1958. Their first album, simply titled "The Kingston Trio", topped the L.P. lists in America . . . and that wasn't all. Disc-jockeys played one track from the album constantly . . . "Tom Dooley". A single of the song was released in August—the rest is old hat.

Their career was not without incident of another kind.

The biggest bombshell was dropped in May, 1961, when the trio's banjoist-leader, Dave Guard, announced that he was leaving the group. He gave his reason for quitting as dissension with the boys over the choice of material!

The Kingstons' manager, Frank Werber, said that the remaining members of the trio, Nick and Bob, would seek a replacement for Dave and carry on. To this, Mr. Guard was quoted as saying: "I won't allow it. The Kingston Trio name belongs to me. I always signed all contracts as leader."

Folk

Guard lost his fight and the group continued.

The replacement was found a young musician and song-writer named John Stewart. Prior to joining them, he had written many of the Kingstons' arrangements, and composing some of their tunes. John had also led his own folk group, The Cumberland Three.

As a replacement, "John was a natural," says Nick. "He's not only a talented performer and a swinging

By ALAN MONAHAN

musician, but he has a great personal quality for contagious enthusiasm that means so much to our performance."

John was born in San Diego. He traces his musical interests back to a number of sources—his research into the Civil War is one!

He collects records, and his wide musical tastes—which run from Broadway musicals to jazz (and, of course, folk)—are reflected in his collection.

Nick Reynolds was born across the bay from San Diego, in Coronado, California. He was a seasoned world traveller by the time he went to high school; and added a nucleus of songs to his repertoire each time the family moved.

Bob Shane was born and raised in Hawaii—as was Dave Guard—and was messing around with a ukulele and singing native songs soon after he was toddling!

All three members of the trio are married and occupy delightful houses in the hills of Marin County, across the bay from San Francisco. Nick married in 1958, Bob wed in 1959; and in 1960 John married. As you see, these boys don't do things by halves—or should I say thirds?

If only the Kingston Trio's disc sales in Britain were as happily consistent as their marriages, they would have nothing to worry about.

They will be popular wherever they go, but here they have what can be best described as a casual following . . . which is such a pity.



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FOUR STAR VARIETY TOUR

Joe, Mark, Julie For Provinces

FOUR variety engagements — each lasting a week — have been arranged by the George Cooper Organisation for Joe Brown, Mark Wynter, Julie Grant, Des Lane and comperes Al Page.

From April 1 it's the Empire, Newcastle; from May 6 the Hippodrome, Birmingham; from May 13 the Theatre Royal, Nottingham; from May 20 the Hippodrome, Manchester.

The same organisation has also booked a series of Granada one-nighters for Joe Brown, Mark Wynter, Marty Wilde and the Wildcats, Rolf Harris and the Diggers, Julie Grant, Duffy Power and comperes Al Page.

They are: April 21: Dartford. 22: Shrewsbury. 23: Kettering. 24: Maidstone. 25: East Ham. 26: Harrow. 27: the Adelphi, Slough.

R & B GROUP

NEW CONTRACT

THE Cyril Davies All Stars, up-and-coming rhythm and blues group now resident at London's Marquee Club on Thursday nights and the Top Ten Club on Fridays, will in future be booked via the Malcolm Nixon Agency.

So will the Shel Carson Combo, which is now resident on Saturday nights at the Top Ten.

SNOW HITS TORNADOS

SNOW is still causing show business personalities to re-assess the maxim that the show must go on. Sometimes the performers can't get to the theatre in time to go on.

It happened at the Theatre Royal, Nottingham, on Sunday, when only two of The Tornados (pianist Roger LaVern and bass guitarist Heinz Burt) managed to get there.

So they joined forces with three of The Echoes—and drew thunderous applause.

JAZZ STAR INVASION '63

ELLA, OSCAR, MULLIGAN, RAY CHARLES

NO shortage of American jazz groups and singers visiting Britain in the coming months.

Ella Fitzgerald, the Oscar Peterson Trio and the Don Abney Trio will tour Britain for three weeks starting February 23.

The Gerry Mulligan Quartet is scheduled to arrive in April.

Ray Charles, his band and the Raelats are likely to spend a week in Britain, starting May 14.

And Dizzy Gillespie, Buck Clayton and Anita O'Day are being sought for summer festivals.

Mike Cotton

For Iceland

STRANGEST booking of the year, so far: Mike Cotton's Jazzmen have been booked for three days of cabaret at a hotel in Reykjavik, Iceland, this summer.

'STARS'—Starry Line-up

COMING editions of ABC Television's "Thank Your Lucky Stars" will include Helen Shapiro, The Spotnicks, Craig Douglas, Rolf Harris, the Alan Elsdon Band and The Kestrels on February 9. Frankie Vaughan, The Tornados, Marty Wilde, Matt Monro and Joan Regan on February 16. Billy Fury and Carol Deane on February 23.

KENNY'S LP

FOR JAPAN

KENNY BALL (whose latest disc "Sukiyaki" has NOT been released in Japan) has been asked to make an LP of Japanese folk and children's songs—adapted for his trad band—especially for the Japanese market.

SINATRA-BASIE

LP Release

ONE of the hottest collaborations in pop and jazz music took place a few weeks ago. The results will be released as an L.P. "Sinatra-Basie", by Reprise Records on February 12.

The album marks the first time that Frank Sinatra has been accompanied on record by the powerhouse Count Basie Orchestra.

TILLOTSON TOUR CONFIRMED

Del Shannon, Springfields, Too

CONFIRMING last week's NRM report of a spring tour for Johnny Tillotson and Jimmie Rodgers, agent Tito Burns says that Del Shannon and the Springfields have been added to the package, which will contain a few more names yet to be lined up.

The tour is scheduled to open April 20 and run for three weeks, covering most of England and Scotland.

GOTCHA ME LAD!

(or have I?)

DURING rehearsals of the Alan Elsdon Jazz Band last week vocalist Mick Emery was asked by bassist Mick Gilligan to bring some coffee in Gilligan's vacuum flask.

Emery obliged. On his return trip with the coffee he stopped at a department store—which happened to be the same store at which Gilligan had bought the flask a few days earlier.

As he left the store Emery was stopped by a detective and accused of not paying for the flask.

Emery took his time. Slowly he unscrewed the cup and uncorked the bottle. Then he poured himself a cup of coffee before replying: "You're joking, of course."

SERIOUS SAVILE

JIMMY SAVILE sings seriously on his latest disc (due this week from Decca), "The Bossa Nova".

"Very few people can actually do this dance," says Jimmy. "I hope that if my disc and the others are successful then people will take the trouble to learn the steps, because I am all for new dances and rhythms. They make for variety in the dance halls."

Talking of variety, Jimmy is currently engaged in a tour of variety houses compering Johnny and the Hurricanes in "Juke Box Doubles". He's doing the job in style—wearing a £100 gold lame suit.

Barbara Law

Decca Debut

BARBARA LAW, 23 years old and all the way from Warrington, makes her Decca disc bow this week with an uncommonly marketable number, "Au Revoir, Auf Wiedersehen".

She has appeared on numerous TV music shows, has toured with Tommy Steele, Marty Wilde and Cliff Richard and was recently voted girl personality of the year by the viewers of Tyne-Tees Television.

JOE BROWN

New Single

"I CAN'T FORGET YOU" and "Havah Wagitah" is the coupling for Joe Brown's new Piccadilly single, released on February 5. The Bruvvers will, of course, be in attendance.

Also from Pye on that date comes "Hey Paula" and "Goodbye Twelve—Hello Teens", by Elaine and Derek.

CRAIG OUT

BERT IN

ILLNESS has forced Craig Douglas to pull out of the BBC Light Programme series "On The Scene". Bert Weedon takes over as comperes (and featured instrumentalist) on February 7 and 14.



(NRM Picture)

With The Alley Cat

DAVID THORNE, right now, is on the threshold of a useful vocal career. His "Alley Cat Song" HAS BEEN a big hit in the States—and it SHOULD BE just as sales-happy here in Britain. Dave himself glows with amiable confidence.

But not so long ago he was scared stiff even to open his mouth in public. Getting words from him was as tricky as extracting blood from the proverbial stone.

How come? Because David has, since birth, been trying to beat off a dreadful stammer. And he HAS beaten it.

In London on a fly-through promotional trip, David explained: "I never really knew, at school, what I wanted to be. Lots of things were hopeless for me because of my stuttering. Some words just wouldn't come out. Basketball, in fact, was my strong point and I won a scholarship on the strength of being able to pop them in regularly."

"I even had an offer from the Harlem Globetrotters to join as a full professional. But at High School I joined a speech and drama class where the kids often got up and sang. I figured if I didn't want to speak too much there was nothing against me trying to sing."

"Singing helped. Soon I got my confidence. I still reckoned I'd do best as a physical education teacher when I got in the Army I sang around with various Service bands . . ."

Singing is still helping—his bank-balance, his wardrobe, his popularity.

And there's quite a story behind that "Alley Cat" hit. It started as a piano solo, title of which was loosely translated as "Around The Piano", by one Bent Fabricius Bjerre, boss of Metro-nome's European set-up and the owner

of a name hopelessly wrong for disc labels.

It was changed to "Alley Cat Song", by Bent Fabric and became a big hit in the States. And it was eyed, shrewdly, by 26-year-old David, down home in Nashville, Tennessee. His first record had been "If You Should Ever Need Me", a release he admits "laid a rather large egg". David was managed by his half-sister, Mildred Lindsay, a free-lance disc plugger who is on excellent terms with around 3,000 of America's massed dee-jays. She had helped plug the Bent Fabric version.

Mildred and David decided to get some words added double-quick and follow in the instrumental. This sort of thing seems to work in the States but not so often here—as with "Stranger On The Shore". Lyricist Jack Harland was called in and turned up with the words soon afterwards.

It did David a power of good. To the tune of 150,000 in five weeks, plus 50,000 on sheet music sales. It's climbing fast here.

Said David: "Now I've met the folk here in London I'm most anxious to return for a tour soon. Back home, I do mostly the clubs, working a twice-nightly act of pops and standards. In-between, I still get a game of basketball, often with Adam Wade. Say, do you dig Adam over here yet?"

We don't. We probably will . . . "Just prior to coming to London, I had been to Copenhagen for television and radio dates. With Bent Fabric, of course—I'd previously met him in America."

Now David Thorne (what a nice ordinary name for a singer) is building his career slowly, surely and soundly. It's unlikely he'll ever have to turn to basketball for a living—anyway, as he says, the biggest-paid men there are about seven feet tall. David lines up at something under 5ft. 11in.

Our picture of David shows him arriving in the "Alley" — "Tin Pan Alley" — alias Denmark Street, London W.C. We looked for a cat to complete the picture. There wasn't a cat in sight. Not even a human one . . .

PETER JONES

PROVINCIAL ROUND-UP

B.C. producer Peter Pilbeam faced a near riot at the conclusion of a recording of today's (Thursday) "Beat Show" when the invited audience, including a contingent from Liverpool, refusing to leave their seats, shouted, stamped and clapped for more numbers from The Beatles. Good omen for the success of their new release "Please Please Me" is the news that one Liverpool shop alone sold 1,300 copies in three days from the day of issue.

GRANADA T.V. present the New York Philharmonic Orchestra conducted by Leonard Bernstein at the Free Trade Hall, Manchester on Feb. 16th. The programme will include Bernstein's own Symphonic Dances from West Side Story.

HOUSTON WELLS and the Marksman opened their seven-day northern tour last Sunday and judging from the fans' reaction their aim was pretty good.

Compiled by JEFF BAYLISS

THE ROSS AGENCY bring 20-year-old French songstress Jeanne Michelle to England this week for a protracted tour of the night spots, but it's no use cherchezing this femme — her contract stipulates that she travels everywhere with a chaperone.

THE BROOK BROTHERS raced against the clock after their appearance on Border TV last week. Advised by the A.A. that the road at Shap would be impassable at any time that evening, Ricky and Geoff cleared the dangerous hilly section by the skin of their teeth.

"I COVER THE WATERFRONT" seems to be the theme song of A and R men of late. Following the success of the Beatles, the rush to Liverpool has resulted in record contracts for The Big Three (Decca), Gerry and the Pacemakers (EMI), with likelihood of further signings when the results of studio tests are known.

BRIAN EPSTEIN, dapper dictator of Merseyside's beat scene, is raving about the prospects of new signing Billy Kramer who will be given the full treatment by the powerful NEMS organisation.

WARRINGTON-BORN Barbara Law flies to West Berlin next month to appear in a European T.V. spectacular. Barbara is contracted for a summer season at Blackpool's Central Pier together with Albert Modley, Don Arrof and tenor Julian Jorge.

Britain's Brightest Twist & Teen Package
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with Gary & Lee
Tania Day
The Strangers
Southampton 20795

The North's Top Beat Group
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It's the greatest!!!
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JACKIE FRISCO
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CARTER - LEWIS
SOUND OF THE ECHOES
PAUL KEENE
Daymar Entertainments Ltd.,
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Mayfair 2728

TEMP. 7
One-Nighter
THE Temperance Seven, who open at the Mermaid Theatre, London, in the play "The Bed-Sitting Room" on January 31, play a one-night stand at Coventry Theatre with the Ed Corrie Jazz Band on February 3.

RAY CHARLES Jnr.
AND
THE PROVINCIALS
The hit ROCKERS and RHYTHM & BLUES Specialists will Perform Shows from Big Weddings to T.V. and Stage Appearances up to Touring the Continent, from 1st March, 1963.
For details, please phone:
GER 5960.

THE LOVE OR HATE SOUND

'Not Even Elvis Presley or Bing Crosby Matched Their Achievements' Say Their U. S. Record Company

AND once more the juke boxes and the dance halls echo with that strange falsetto sound that either annoys or appeals. Before it was "Sherry"—now it's "Big Girls Don't Cry".

The first disc had sold a million and a half in the States before release over here. The second has also sold well over a million. And it has just been issued here. Also the sounds on the two discs are almost identical. If you liked one disc, you like the other. If you hated one, the odds are that you'll hate the new one even more.

The "Sherry" sound that drives into your brain was produced by four young men who had had considerable musical experience beforehand. Their first disc under the present name was called "Bermuda" and didn't sound like "Sherry". If you want to know more or less what it was like, try flipping "Big Girls Don't Cry" and play "Connie-Oh".

This group is so popular in Australia that even this flip side is in their top ten together with several other of the group's efforts.

The next disc was, of course, the ultra commercial "Sherry", produced by Bob Crewe, who has handled many of Freddie Cannon's hits. He and the team, after the flop of "Bermuda", analysed thousands of hit discs to reach the U.S. top hundred and decided to make an extreme over-commercialised version of the type of disc most likely to make the charts.

They worked on the sound day and night—and the result was "Sherry"—a masterpiece of its kind—and one of the biggest rock hits of all time. After the initial sound "discovery" it was far

—By
NORMAN JOPLING

easier to make "Big Girls Don't Cry" almost on the same lines as the first hit. The third one was more difficult. It was a Christmas song entitled "Santa Claus Is Coming To Town" and it didn't repeat the enormous success of the first two.

"Santa" entered and left the U.S. top hundred while "Big Girls Don't Cry" remained in. Their newest platter, "Walk Like A Man", is, in fact, the follow-up to "Big Girls" and not "Santa Claus". The Christmas disc will not, of course, be issued here yet, and the next Four Seasons disc will be "Walk Like A Man", which has already outsold "Santa Claus" Stateside.

The names of the hit team are Bob Gaudio, Nick Massi, Tommy De Vito and the leader, Frankie Valli. All but Bob are family men, and all have been in hit groups before.

Bob was in a team called The Royal Teens, who had several Stateside hits like "Short Shorts" and "Believe Me". The others were in a group called The Four Loves, and hit it with "Apple Of My Eye" and "Girl In My Dreams".

That, more or less, is the musical history of the team. The publicity history is better. Their disc company, Vee Jay—formed just after the war, of course—have issued some high flying publicity blurbs on the group. One says:

"The hottest group in the industry is that foursome called The Four Seasons. Their first two records have hit the number one spot, rocking the disc industry. Not even Elvis Presley or Bing Crosby ever had that distinction."

Vee Jay names Bob Crewe as "The world's greatest hit producer," and themselves as "America's number one label." They issue discs by their latest hit group with such frequency that the odds are they won't last as long as Elvis or Bing no matter what their first two discs did.

Apart from four singles, they already have three L.P.s issued. They are "Sherry And Eleven Others", "Big Girls Don't Cry And Eleven Others", "The Four Seasons Greetings", and, of course, one on the way called "Walk Like A Man And Eleven Others". Another on the way is "The Four Seasons In The Country". No L.P.s issued as yet in England. The prolific group has, in fact, sold over four million singles in as many months. One claim Vee Jay probably don't exaggerate about is that their plug department is "The greatest promotion team ever." The success of The Four Seasons' discs bears witness to that.

And, of course, to the many other hits that Vee Jay have had lately, including "Duke Of Earl", "Moon River" by Jerry Butler, and many other blues-orientated hits. But the biggest hits the label has ever had come from The Four Seasons stable. It is unlikely that any other vocal group has ever had such success chartwise, or ever will have.

And all this must prove somewhere along the line that recording gimmicks and strange sounds DO pay off—the tune of about five million, in fact.



THE FOUR SEASONS: New Stateside disc 'Walk Like A Man'.

GIRLS! GIRLS! GIRLS!

an LP issued specially for you, and for everyone who wants to hear more from



ELVIS

13 numbers from the original soundtrack of the Paramount film

Girls! Girls! Girls!; I don't wanna be tied; Where do you come from; I don't want to; We'll be together; A boy like me, a girl like you; Earth boy; Return to sender; Because of love; Thanks to the rolling sea; Song of the shrimp; The walls have ears; We're coming in loaded

featuring
THE JORDANAIREs
and **THE AMIGOS**

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STEREO OR MONO 12" LP

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What This Dee-Jay Does With His Voice!

TONY WITHERS is an Australian. A disc-jockey—and you'll be hearing plenty of him from now on. He has taken over as compere of the top Light Programme attraction "Go Man Go".

Let's delve into his background. He was the Aussies' top dee-jay; highest-paid TV personality chairman of "Juke Box Jury"; had four hours of pop shows on radio each day; owned a successful disc store; wrote a widely-read show biz column.

After seven years, he left to seek fame in Britain. He reminisces: "I was born in Melbourne. Once I was a radio 'space' salesman. One day, an announcer was taken ill and I got the job because I had the deepest available voice."

He announced High Mass and a disc show on his first Sunday. "They were too lazy to take me off the air, though I was terrible. I found I could work better without scripts—and on some shows invited people to phone me, if they had anything worth saying, so we could have an on-the-spot interview".

His fan-mail grew to 2,000 letters a week. A percentage were marriage proposals. Others wanted advice, or sympathy. He worked a full day EVERY day: morning conferences, afternoons with sponsors or clothing advertising tie-ups, evenings on the air. And he fitted in theatre and cinema visits so he could talk about the best in entertainment.

What makes this popular personality tick? The girl-fans split the reasons between his charm and his voice. Especially the voice—they say his voice always seems to be smiling.

One Aussie girl columnist wrote: "Tony just doesn't realise what he does to people with his voice..."

Now he's going to "do it", vocally, on one of the best-heard British pop programmes.

LEE PETERS

LEE PETERS is a man of Middlesex. A disc-jockey now—and you'll be hearing plenty of him from now on. He has signed to join the Radio Luxembourg panel of dee-jays and comperes.

Let's delve into his background. Leaving school, he became an under-paid cinema projectionist. Then, in two years, he had 35 jobs, ranging from road-digging to operating on "the buildings". At 16, he became comedian and



TONY WITHERS

compere of the Thames Valley Revue Club.

He went into the Navy, as stoker-mechanic. He won the Navy's "best actor" award. He went to Australia and did a lot of radio work. There he introduced the first-ever programme on closed circuit TV. He became a disc-jockey, working from midnight to 6.30 a.m. six days a week, on unscripted shows.

He says: "I was also playing 'Caesar' in 'Caesar and Cleopatra' at the Princes Theatre. Often I'd be wiping off grease-paint and changing clothes while at the mike. I toured some more, then when TV finally hit Australia I was an announcer. In 1957, I came to Britain again."

And here, he became David Owen in the "Dales" on radio—and had the lead opposite Diane Cilento in "Miss Julie", plus lots of TV and radio work.

In 1962, Lee went into "Scapa", at the Adelphi Theatre in London—along with David Hughes and Pete Murray. It didn't run, largely because of violent "panning" from the critics. But Lee caught the eye of some influential radio folk.

Now he starts his residency at Radio Luxembourg. For the record, Lee Peters is nearly six feet tall, with brown hair, brown eyes and weighs around the 12 stone mark.



INTERNATIONAL ALMA

MUSIC may speak an international language but words, of course, do not. But many of our top pop stars have been overcoming this sad fact by making foreign language versions of their hits.

Now comes the greatest effort yet to bridge that language gap. Alma Cogan, whose British version of the American chart-climber "Tell Him" is released on Columbia on January 18, has been busy the last few weeks recording five other versions:

In Japanese it's "Itte Kudesai". In French it's "Lui dis". In Spanish: "Digale". German: "Zag Him". Italian: "Dirgli".

Why bother with all the difficulties of hiring suitable lyricist-translators and doing all those recording sessions? There's a ready answer: many British stars are as appreciated abroad as they are here.

Take Alma's own case. Her record of "He Couldn't Resist Her With Her Pocket Transistor" sold respectably enough, for a novelty number in Britain. But in Japan it was number one on the charts for no less than seven months—and that is an achievement that produces at least as much money for the artist as it would in this country.

Relaxing between recording sessions in her sumptuously furnished Kensington flat, Alma told me about "Tell Him".

"Just before Christmas I was in New York and in a taxi. They don't ask you if you want to listen to the radio, they have it on anyway and the driver was listening to a pop music show. I heard Tell Him, liked it, thought it would be suitable for me, and went out and bought a copy of the sheet music.

"Back in London over Christmas I studied the song and thought how interesting it would be to do as many different language versions as I could.

"Japan, where I had my big hit, was an obvious choice. Fortunately, I recently spent six weeks touring there and so I knew something of the language. In fact, I'd had to learn it fast. At first, it nearly drove me mad. Outside of Tokyo, practically nobody speaks English and its customs are very different from our own—you sleep on the floor for example."

French proved not too hard for Alma as she has done quite a few broadcasts over there. "A few weeks ago, staying in Paris, I even thought I was a celebrity, like Pet Clark. I arrived at the hotel and there were about 40 photographers outside. They rushed at the taxi and got their cameras all ready as I stepped out. Then they took a close look, said 'Ah, non!' and walked away. Charming! I soon found out why: Elizabeth Taylor and Richard Burton were staying at the hotel, the photographers must have caught sight of a lot of dark hair and thought it was her!"

Alma has worked in Madrid and done television in Barcelona but admits to

being far from confident about her Spanish. "On one awful occasion I was appearing in Barcelona on television. I was to come on stage in a coach powered by two horses. I'm terrified of horses.

"The music started up and startled the horses. The result was that they started right across the stage and trotted out of the big scenery doors. I found

by
DAVID GRIFFITHS

myself out in the street and had to get out of the coach and run back into the studio and stand panting in front of the cameras. As I couldn't speak the language I couldn't even make a gag. I just had to stand there feeling foolish and singing the best I could."

Germany, where Alma had an unpredictable hit with her disc of Never Do A Tango With An Eskimo, is a country where she thought she would be able to sing reasonably in the language but when she went there for a Berlin TV show she found they could hardly understand a word of this song which she had carefully learned in what she thought was German. It might just as well have been Eskimo language to them. So she had to learn her pronunciation all over again. By a lucky coincidence, the German TV producer who coached her arrived in London on business a few days ago and gave up an afternoon to helping Alma with her German version of Tell Him.

"I had another language difficulty in Italy a couple of years ago when Mama was selling well over there. I went to Milan to do it on television and, as I didn't speak any Italian, I had a prompt board written out phonetically and held up for me just out of camera range. I had to write out the board myself, spelling everything the way I heard it, and it gave all the Italian technicians a big laugh to see the way I was spelling their language.

"Then we went on the air and I saw to my horror that the man was holding my board upside down. When you can't speak the language, how do you tell a man he's holding something upside down? There was nothing for it. I just had to motion the camera to follow me and I showed everybody that I was walking over to the prompter and turning round the card.

"I didn't worry about it too much: I was leaving town next day!" I asked Alma to make her own chart predictions of which countries will buy most copies of her "Tell Me".

"My guess," she replied, "is Britain first, obviously enough. Japan second, since I've done so well there recently. And third—perhaps France, because it's nearest!"

THE ORIGINAL

Graeme Andrews Looks at Adam's Hit The Big Time...

"What now?" says Adam Faith on his new Parlophone single, and he may well ask what the future has in store for him other than almost monotonous success. For when the new single follows its inevitable course into the hit-lists it will be racking up Adam's seventeenth successive hit single on Parlophone. In fact ever since his first Parlophone disc "What Do You Want" zoomed to the No. 1 slot there has been no holding back the blond wonder from Acton—born Terry Nelhams.

But the recording scene hasn't always been a garden of Eden for Adam whose manager is appropriately named EVE Taylor. For before he joined Parlophone and the ranks of stardom Adam experienced the frustration of failure and flopped discs that so many stars undergo before their big break. He made a number of appearances on "6.5 Special" the grand-daddy of all the TV pop shows and in some ways the greatest of them.

SWITCH

But these and other appearances failed to boost his early records and not one of them got off the ground. In his quest for success Adam switched labels twice and it was a case of third time lucky for him, when he signed with Parlophone, for neither of his two previous labels, HMV and Top Rank, gave him a hit.

Adam must be one of the few artists

with the distinction of having recorded for no less than FIVE different labels all told, when one includes L.P. tracks. For in addition to his single labels HMV, Top Rank and Parlophone, he has also been featured on individual tracks of Fontana and Columbia long players!

FIRST

Adam Faith's first coupling on HMV was "Brother Heartache, Sister Tears" and "Heartsick Feeling" (the number for collectors' interest was POP 438). He followed this with the very attractive "Country Music Holiday", which was coupled with a version of "High School Confidential", which piano hitster Jerry Lee Lewis had recorded. This was on POP 557.

Then Adam switched to Rank's record label and his "Runk Bunk" and "Ah, Poor Little Baby" were coupled on JAR 126. Adam performed this latter coupling on "Drumbeat" the B.B.C.'s successor to "6.5" designed to compete with Jack Good's rocket-paced "Oh Boy" on Channel 9.

Later Fontana issued a "Drumbeat" E.P. (TFE 17146) on which Adam was included singing "I Vibrate". Parlophone also issued an L.P. featuring the show's resident band, Bob Miller and the Millermen. On this album Adam had three tracks, which he sang with plenty of vigour. They were "Say Mama",

which Gene Vincent had recorded, "C'mon Everybody", the debut hit in this country for Gene's great friend Eddie Cochran and finally "Believe What You Say" which Ricky Nelson had waxed on London. Any dyed-in-the-wool Adam adherent would find all three of these Drumbeat tracks a delight. The number of the package was PMC 1101.

It is interesting that although Adam has had a hat-trick of single labels all his singles are now the property of E.M.I. In joining Parlophone from Top Rank he rejoined the group he first waxed for on HMV. Then nearly a year after Parlophone had put him on the map, E.M.I. swallowed the now defunct Rank label. Who knows, one day E.M.I. might package these early records on a low-priced album in their Encore long player catalogue. With some of Adam's early Parlophone hits like "Poor Me" and "Someone Else's Baby" thrown in for good measure the collection would be a real vintage bargain for followers of Mr. Faith.

BEAT GIRL

The album could also include "I Did What You Told Me" a track from the "Beat Girl" sound track L.P. which prominently featured John Barry, who until "Don't That Beat All" backed all Adam's hit singles. "Made You" another number that Adam sang on this album was the flip of "When Johnny Comes Marching Home", you may recall. This album was on another EMI label, Columbia, bringing Adam's label-tally to its total of five.

"I Dared Not Hold My Head Up"

YES, I did used to be the wildest man in the world," confessed Mel Turner. In fact, he was so wild that his record company dubbed him Mel "the wildest man in the world" Turner.

"I'm still pretty wild, though," said Mel. "When I go on stage, I wear a white suit. After my first number, it's almost black—that's what comes of rolling about on the stage. They should either wash the stage or I should wear black suits, I suppose. My wife is getting a bit sick of all those laundry bills."

SOBER

Mel certainly didn't look wild. In fact, he was dressed respectably in a sober grey suiting. And his hair—recently shaved by Screamin' "Lord" Sutch into a Mohican hair-do—had grown again (see picture right).

"Man," breathed Mel. "That was about the worst time of my life. They say singers do anything for publicity, but I'll never do that again. I dared not hold my head up. I stayed at home for weeks until it grew again.

"And that 'Lord' Sutch! He's a real madman. He doesn't care what he looks like. When we went to an EMI spectacular, he scared half the kids away, and they wouldn't come back till he'd gone."

Mel Turner himself is young, and perhaps one of the only R & B singers in this country who sounds like he means it. His new disc, "Don't Cry", is a good example—it moves frantically and there are some sounds on it that only the Americans have managed to get before.

Mel's last disc was a double-sided effort called "Daddy Cool". That, too, was a frantic effort, but Mel had a few well-chosen words to say about it.

HATED

"I hated that disc. Never liked it in the first place—yet it always went down well. On my stage act I used to sing the same song for half an hour, getting more and more frantic all the while. My band, The Mobicans, and I used to really rip it up, though.

"But it was never me, if you see what I mean. I never did like that rock song, even after I had recorded it. Now I like my latest disc much better. But not the top side. It's the flip, "I Need", that I prefer, you

know. It's a gospel song that you can really get your teeth into.

favourite singers are all kinda gospel "I rate it my best disc actually. My favourite—Ray Charles, Dinah Washington, Brook Benton, you know the ones.

GOSPEL

I asked Mel which songs he liked to sing the most. He replied, "Gospel songs." But he can't sing "pop" music.

"When I talk about rock," he stated, "I mean what you call rhythm and blues. English kind of rock—the stuff that Cliff and Billy sing—I can't sing. Because I can't make anything out of the lyric—they're no good, the lyrics on those kind of songs, and I like a song that you can 'feel'. And most R & B and gospel stuff is just that."

Mel's cousin is Davy Jones, another underrated singer who sings in the bluesy vein. But eventually Mel hopes to live in Germany.

"My wife is German—I met her there when I was on tour once. You get

much more appreciation from an audience in Germany. The audience there is mostly male—they can appreciate an act without screaming and yelling. Even the girls don't do that sort of thing there—it's the way they're brought up, I suppose. But with a male audience you don't necessarily have to have good looks and swively hips to get the applause. They prefer to see someone whose stage act and singing they like.

"It's the same in the States. I was a member of a team there called The Four Crowns—we made a disc called 'Have Mercy Baby'."

But eventually Mel intends to settle down in Germany. Which we think is a pity; that he can't be fully appreciated here because we just can't afford to lose the few good blues singers we have. NORMAN JOPLING.

IN YOUR SHOPS TODAY

Craig Douglas

Town Crier

DECCA

F 11575

Bobby Darin

I found a new baby

LONDON

HLK 9663

HE'S SURE THE BOY I LOVE

The Crystals

LONDON

HLU 9661

RHYTHM OF THE RAIN

The Cascades

WARRNER BROS.

WB 83

LET YOUR MIND ROLL ON

The Two Smith Brothers

DECCA

F 11578

THE BOSSA NOVA

Jimmy Savile

DECCA

F 11576

AU REVOIR, AUF WIEDERSEHN

Barbara Law

DECCA

F 11577

THE LONELY BULL

Jack Jones

LONDON

HLR 9664

ZERO ZERO

Lawrence Welk & his Orch.

LONDON

HLD 9665

HULA HULA DANCIN' DOLL

Trade Martin

LONDON

HL 9662

JOHNNY &
THE HURRICANE
GREENS & BEANS

HLX 9660

LONDON

MAYBE YOU'
BE THERE
BILLY & THE ESSENCE

HL 9657

LONDON

ADAM...

Discs Made Before He



Yes things are certainly different for Adam now from those early days of struggling to succeed. But one thing hasn't changed — and that's Adam. He's still the same likeable, friendly, and modest guy he's always been. As his

fans have been able to see on his television appearances on such varied programmes as "Juke Box Jury" and "Face to Face", the success that eventually and lastingly came his way never once went to his head.



CRAIG DOUGLAS—Another hit.

LET'S MEET THE

CHUCKS

MEET The Chucks. One boy, three swingin' girls, who are out on the "Loo-Be-Loop", or possibly "Loop De Loop" battle. Their version, called "Loo-Be-Loop", is the original titled and original lyriced one of the old children's party song.

"Loop De Loop" originated in the States, via one Johnny Thunder.

Now hear music-publishing chief Bill Phillips. He said: "The Chucks made their disc before Christmas and the signs are it is going extremely well."

"Actually, the song was featured in a Peter Maurice song-book of kiddies' party numbers back in 1945. Really, it's an old nursery rhyme — and the lyrics include details of the movements. In fact, the old hokey-cokey originated from the Loo-Be-Loop."

The Chucks are lining up personal appearances to boost their disc, but it is likely there will be a change in line-up. The original male on the session will be replaced.

"And," said Bill Phillips, "It looks as if quite an interesting, exciting battle is on between the different versions of the number."

Frankie Vaughan leads the "Loop De Loop" brigade—and the fourth version out is by the Dillions, on Oriole.

The Chucks have led the chart entries, with Frank close behind.

THE BROOKS BROTHERS

Trouble Is My Middle Name; Let The Good Time Roll (Pye 7N 15498)

A HIT for Bobby Vinton in the States, this is more or less a straight cover version without much originality about it. The boys sing the song well, and keep the original appeal of the disc — it is very commercial and could easily be a hit for them. Tuneful and nice, but nevertheless a cover version — yet one that could do well.

Flip was penned by Geoff Brooks, and opens with some good instrumental work. It's a rock-ish number with some good work from the boys. We seem to have heard this before though, could it have been by Shirley and Lee? Not the Ray Charles number though.

THREE 🍷🍷🍷

DION

Ruby Baby; He'll Only Hurt You (CBS AAG 133)

DION'S label change Stateside leaves him now on the CBS label here. His debut is a Leiber-Stoller number, which moves at a heavy medium-tempo rock'n'roll pace. There's some very old-fashioned type rock backing work, including hand-clapping, and a dull muffled chorus effect. The repetitive catchy song is handled well by all concerned especially Dion. This number, at the height of the rock revival, could easily be a hit.

Teen ballad on the flip, with plenty of emotion on it, and with Dion singing well again. Well-performed all-round, but without the commercial appeal of the 'A' side.

FOUR 🍷🍷🍷🍷

THE VIRGINIANS

Limbo Baby; Green Back Dollar (Pye Int. 25175)

GUITAR limbo sounds on this calypso type effort from the new group. It moves along "breezily", and the group sings the catchy song quite well. Simple backing and gimmicky vocalising, it's fairly commercial, but we don't reckon it's chart chances.

More guitar on the flip, and the group sing more smoothly on this side which is the top side in the States — it is probably more commercial as well — again some good gimmicky performances from the group, with some fair guitar backing.

THREE 🍷🍷🍷

STEVE ALAIMO

Every Day I Have To Cry; Little Girl (Pye Int. 25174)

CHORUS helps Steve on the Gospel-y number from somewhere in the U.S. charts. It's a bluesy type song with a repetitive and memorable melody line, and some fair backing sounds especially from the chorus. Could do well we think.

Flip is duller and not so commercial. An average beat ballad without much to recommend it. Subtitled "Please Take A Chance With Me" — to avoid confusion with the other discs of the same name.

THREE 🍷🍷🍷

CRAIG COULD CRY HIS WAY INTO THE CHARTS

CRAIG DOUGLAS

Town Crier; I'd Be Smiling Now (Decca F 11575)

BELLS and 'oyez's' open this one — a gentle lilt which Craig handles better we think than Tommy Roe who has the American version. It's a nice tuneful ditty with plenty of beat, and some good vocalising from Craig who puts some guts into the song. Will be a hit we think.

More gentle sounds on the flip, with Craig again singing on this gentler effort. It's typical nice stuff but rather uncommercial. Not as good as side one.

THREE 🍷🍷🍷

TOP 20 TIP

BEN RICHMOND

Blue Bird; Bells All Started Ringing (Piccadilly 35093)

BRIGHT somewhat muzzy orchestral sounds open this one with some unusual backing sounds to help things along. It's a commercial number with quite a bit of hit potential. Ben sings well distinctively on the fast-ish number which could do well.

Flip has of course the sounds of bells on it, and it moves along at a faster pace than the other side. It's a beat-ballad with good performances again by Ben and the backing.

THREE 🍷🍷🍷

BERNIE

LEIGHTON

Theme From 'Lawrence Of Arabia'; The Wonderful World We Live In (Pye Int. 25177)

THE popular theme, already given airings many times is handled here by Bernie Leighton on the original version, and the best-selling version in the States. It's the usual big-sounding number with a good tune played well on a piano and given support by controlled flowing strings in the background. Guitar butts in and gives the whole thing a desert flavour. Not too bad at all.

Flip is slower and features a femme chorus who work softly, the piano taking the lead again on the rather familiar tune. Uncommercial and well-performed, it's a fair flip.

THREE 🍷🍷🍷

TONIA BERN

The Duck (Quack Quack); Monsieur (Piccadilly 35098)

DONALD CAMPBELL (the fastest man on water) lets his wife have a go at a Bossa Nova type number on this interesting number with some fair singing in the swing vein from Tonia. Not too bad, but not too commercial, and with a certain amount of appeal.

Of course there's some French sounds on the flip, a continental flavoured beat-ballad with some good singing from Tonia. Ordinary but entertaining.

THREE 🍷🍷🍷

DICK LORY

Welcome Home Again; I Got Over You (Liberty LIB 55529)

CHORUS and Dick start on this sentimental ballad with some big sounds guaranteed to appeal. There's a touch of the Anne Shelton's about the song, which is handled well by Dick and the pleasant backing. Pleasant enough song but probably not for the charts.

Brighter sounds on the flip, with again some good beat backing work. It's a semi-rock number that could do well over the Jukes. Although we've heard it all before it's not too bad we suppose.

THREE 🍷🍷🍷

THE EARLS

Remember Then; Let's Waddle (State-side SS 153)

RHYTHM work opens, and then a bass voice and some falsettos join in. The lead voice sings in a teen-beat fashion on the semi-bluesy rock number that's doing well in the States. A pleasant little sound that's rather like many others. The Earls will have a hard job against the Jimmy Powell version, but their's is a good well-made disc nevertheless. Should be reasonably popular.

Big band-y sounds on the flip, a dance disc, with some loud sounds from the team, and some fair instrumental work from all concerned. Not too bad all in all.

THREE 🍷🍷🍷

GERRY TEMPLE

Angel Face; Since You Went Away (HMV POP 1114)

MORE muffled sounds from Joe Meek on this rock-tempo effort which moves along well. There's some good backing sounds, and Gerry sings well in the Adam Faith manner. The tune could be better, and there have been about four songs before with the same title. This new one probably won't be a hit — but it's a nice showcase for Gerry's talent.

More of the same sounds on the flip which moves along at about the same pace. Penned by Joe Meek it's quite a good commercial song, but again we don't reckon it's chances chartwise.

THREE 🍷🍷🍷

BOBBY DARIN

I Found A Brand New Baby; Keep A Walkin' (London HLK 9663)

SLOW-ISH tempo on this new swinging effort from Darin, from his Atlantic catalogue. It moves well, and has some good patches in it. Darin fans will enjoy the smooth effort but it probably won't make the top twenty. Unfortunately this sort of thing won't do Bobby any good — despite the quality of it.

Much more commercial is the flip, which moves along at a fast rock tempo, with more of the familiar Bobby Darin sounds, and some good backing work from the rock team. A better and more commercial side.

FOUR 🍷🍷🍷🍷

JIMMY SAVILE

The Bossa Nova; Don't Do Anything I'd Like (Decca F 11576)

A BIT late, this latin-ish effort from Jimmy is rather different from his "Ahab The Arab" effort. It sounds rather like something from a wartime film, with that strict-tempo beat. The lyric is rather typical and the chorus chants in the background. It drags after about one third of the way, when you find it's not going to be a comedy disc. Certainly not a hit.

More old-fashioned sounds on the flip, with Jimmy singing better, but still there's not much to this song. Someone give him better material.

TWO 🍷🍷

FLOYD CRAMER

Java; Melissa (RCA Victor 1325)

MORE unusual piano stylings from Floyd Cramer on this medium tempo Oriental-flavoured piece with a repetitive theme running through it. Good work from the orchestra behind, and not quite so much of the C & W sound. Beaty and enjoyable this could easily make the top fifty.

Slower stuff on the flip, with some more intricate work on the keyboard from the Nashville sessions man. Nice tune again fairly repetitive, it could again catch some sales. But not as good as side one.

THREE 🍷🍷🍷

REMEMBER THEN JIMMY POWELL

REMEMBER THEN JIMMY POWELL

F 11570

DECCA

BRENDA LEE

ALL ALONE AM I; SAVE ALL YOUR LOVIN' FOR ME

05882

BRUNSWICK

FLY ME TO THE MOON — BOSSA NOVA JOE HARNELL & HIS ORCH

HLR 9637

LONDON

TELL HIM BILLIE DAVIS

F 11572

DECCA

YOU CAN'T CATCH ME JACKIE FRISCO

F 11566

DECCA

MEL TORME COMIN' HOME BABY

HLK 9643

LONDON ATLANTIC

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

ANOTHER HIT FOR THE CRICKETS

Crystals Could Make It...

THE CRYSTALS

He's Sure The Boy I Love; Walkin' Along (La-La-La) (London HLU 9661)

THE follow-up to the unexpected top twenty disc "He's A Rebel" this is already a big hit Stateside. And unlike that disc, it has an immediate impact without having to 'grow' on you. It's fast, tuneful, good lyrics, and one of the few R & B discs we can tip. Well-performed it is exciting and vitalic, with the girls singing shrilly and well. A good disc.

Wordless singing at the start of the flip, and the whole thing continues in the same vein, with the Crystals mouthing 'Oooh-wah-oooh' all over the place. Nice instrumental patches and a solid beat make this a fair old flip.

FOUR 🍌🍌🍌🍌

TOP 20 TIP

JOAN REGAN

Wand'ring Boy; Golden Dreams (Pye 15496)

CHIRPY Peter Knight backing for "Wandering Boy". An exciting all-round sound as Joan starts her narrative vocal. A distinctive voice is Joan's and she shows here that she can get to terms with the meatier type of lyrics. She's got maximum clarity and incisiveness from the song and it's the sort of performance which could well lift her back to the charts... and deservedly so. Different for her, too. But there are those who will prefer the "B" side, which is Joan back to her normal style of winsome song-selling. More straight-forward but ever-so-sincere. Good double-sided value for Joannie.

FOUR 🍌🍌🍌🍌

BELLINO

Bossa Rock; Boss Bossa Nova (Fontana 267259)

STACKS of sax and that insistent background rhythm. Here's something for the party, providing your guests know what the "Bossa Nova" is all about. Fair wailing from the sax, though it's hardly delicately poised between light and shade. Touch of the honks mid-way. Guitar picks up the theme later on and fair a good show. Actually, this could make a lot of noise given the right plugs. It's much the same formula as before on the flip, with that raucous sax doing much the same whip-along sort of treatment. If anything, though, there's a touch more "soul" about this side.

THREE 🍌🍌🍌

VIC DANA

A Very Good Year For Girls; Looking For Me (Liberty LIB 64)

YOUNG Vic is a highly-touted balladeer in the States but he's not known sufficiently here, perhaps, to hold off the homegrown opposition on "Good Year". However, that doesn't detract from his performance, which is stylish and clear and put across with considerable spirit. Song deserves to make it. Girlie choir keeps at it — relentlessly! His technique shows through more strongly on the flip. Good idea lyrically... Vic takes girl, ex-boy friend has a lot of friends... all of them looking for Vic! Vic sings out with power and confidence. His time will surely come, even if not on this creditable single.

THREE 🍌🍌🍌

TRADE MARTIN

Hula Hula Dancing Doll; Something In The Wind (London HL 9662)

TRADE, if we may call him that, is all on his Todd and doesn't have anyone to dance with apart from the doll. This builds up a veritable old storm but is also gimmick-laden to the extent of being almost lost. They've laid on a staccato sort of background beat which does keep the interest going and the toes tapping. Trade has had hit after hit in the States but he may have to wait a little longer for recognition in Britain. Multi-track gimmicks for the flip. It's all O.K.—but you don't really get enough of the true Trade personality. Messy, if you know what we mean.

THREE 🍌🍌🍌

TWO SMITH BROTHERS

Let Your Mind Roll On; Cherry Wine (Decca F 11578)

THE Messrs. Smith are on a cover version of "Walk Right In", though under different title and altered lyrics. They invest the proceedings with fairly lively zest and there's a booty old sax sound behind them which isn't too troublesome. Hardly Chart material, we'd say. "Cherry Wine" is just about as strong, commercially, but it somehow loses contact mid-way through. Just a little too repetitive for mass consumption—though that is not nagging about the actual performance of the two boys. We'd prefer to reserve judgment.

THREE 🍌🍌🍌



JOAN: An exciting all-round sound.

MARK VALENTINO

The Push And Kick; Walking Alone (Stateside SS 148)

A VERY U. S. Bonds sound on this one, another Stateside dance craze—and one that stands a good chance of being a hit over here. It's a tuneful loud rocker, with plenty of gimmicks and noisy backing work. Enjoyable and fair to dance to. We don't reckon much on Mark's voice, though.

More of the same sound on the flip, which moves at a slower, jerky, commercial pace. Not as enjoyable as side one, though, but there's a certain amount of appeal about it.

THREE 🍌🍌🍌

THE BEACH BOYS

Ten Little Indians; County Fair (Capitol CL 15285)

ALTHOUGH their "Surfin' Safari" just missed the charts, we don't reckon much the chances of this. It's the familiar nursery tune taken at a fast tempo, with some all-American vocal work by the group on the rather shortish side. Well performed, but not with the appeal of their "Surfin' Safari" or "409".

"County Fair" starts off fair, on the same beat as the top side, but toward the middle it begins to get a little monotonous as the fair-ground noises take over. Not too good, and not too commercial.

THREE 🍌🍌🍌

THE SHIRELLES

Everybody Loves A Lover; I Don't Think So (Stateside SS 152)

BLUESY beat sounds open this one, a hit in America. The standard last seen in the charts by Doris Day is given a thorough going-over by the Shirelles with Shirley Owens taking the lead. The song is sung at a slower tempo than the original version, and at a much more bluesy and up-to-date tempo. Entertaining and enjoyable, this could be a surprise hit.

Flip has some nice little sounds on it again — while the four girls harmonise well on the gospel-y number again — there's not much tunewise but the treatment of the song makes up for it.

FOUR 🍌🍌🍌🍌

MEL TURNER

Don't Cry; I Need (Columbia DB 4963)

WEIRD jungle sounds open this bluesy disc by "the wildest man in the world". But it's not only wild stuff from Mel, but some very good singing as well. He shrieks in places on the song, which takes some time to grow on you, but the performances from all, including the Ken Jones orchestra, are good. Should sell well.

Gospelish type thing on the flip; another fast number, with plenty of work by all concerned. Fairly good, but not with the commercial appeal of side one.

FOUR 🍌🍌🍌🍌

JOHNNY MORTIMER

Bula Bula; Anything You Want (Columbia DB 4967)

THE Mortimer jazz group get involved in a complex piece of machinery here on "Bula Bula". Clarinet comes in for the first solo, then trumpet and the rhythm section is kept well employed. It's mood music with a punchy, clear-cut beat but not sufficiently different to make any direct chart impact. Growl trumpet zips it up later on. 'B' side was also written by Johnny himself and opens slowly with clarinet in the lead. Then starts the vocal, which is much in the run of trad vocals. Quite appealing.

THREE 🍌🍌🍌

JACK JONES

The Lonely Bull; La Paloma (London HLR 9664)

A VOCAL version of the instrumental hit by the Tijuana Brass. And that on-the-brink singer Jack Jones turns in a neatly-dramatic version. Slight touch of incomprehension about the double-track bits, but the disc moves slowly to a fine climax. Pieces of crowd reaction keep it all going well. An uncluttered backing and uncumbersome lyrics. Might give the number a second lease of life. Soft-voiced Jack for the flip but he gets the well-known melody across with fair effectiveness. May not be in the charts.

THREE 🍌🍌🍌

BARBARA LAW

Au Revoir, Auf Wiederseh'n; Bahia Bossa Nova (Decca F. 11577)

BARBARA is of the sweet school of singers, though not without her dramatic moments. She sings bang-on-the-button for the top side, "Au Revoir..." and the swirling strings at back of her make it pleasant enough listening. Especially when she operates, phrase for phrase, with the choir. And it's a neat little ballad, too. There's so much more life about Barbara for the flip "Bossa" bit that we'd rather have seen it the "A" side. Still... there are those who are bored already with the "B.N." rhythms. Barbara sounds quite saucy here.

THREE 🍌🍌🍌



MEL: Grows on you.

ALAN KENT

Roamin' Home (to Bonnie Scotland); When I Hear Someone Sing "Annie Laurie" (Zodiac ZR 017)

ALAN KENT, an experienced and talented big-voice singer, collaborated on both sides with ace composer Tommie Connor. With the Harold Geller orchestra and chorus, he turns in stirring performances on both sides. Top side really "gets" you after just one playing—and though not strictly pop music, should do very nicely. And there's no doubting Alan's personal abilities. Scots wha hae! Flip is more genteel, but no less a successful blend of voice and backing. For sure, it's something for the exiled Scottish millions. It wouldn't surprise us to hear both sides crop up regularly on the request programmes.

THREE 🍌🍌🍌

ROBERT FARNON

"Dick Powell" Theme; Nervous (Philips 326563)

MASTER-ARRANGER Bob Farnon, the man who did wonders for Sinatra on the "Great Britain" album, turns in his usual immaculate touches on the two main themes from the late Dick Powell's successful telly-series. Tasteful piano takes up the solo passages on the top side, and the strings swirl with extreme delicacy. But there's "body" from the brass, too—and this should garner fair sales. "Nervous" has more life about it, and a more intricate arrangement. Touch of the saxes midway. We'd say the "B" side is the more interesting.

THREE 🍌🍌🍌

OUTSIDE CHANCE FOR THE SHIRELLES



THE SHIRELLES: They take the Doris Day hit.

THE CRICKETS

My Little Girl; Teardrops Fall Like Rain (Liberty LIB 10067)

PLEASANT guitar, and some familiar drum work opens the new Crickets' disc. The beat and backing is just like "Peggy Sue" and "Sheila". The song is commercial and well sung and performed by the top team, and the tune is good, though the lyric is slightly banal. More Holly-ish than their recent discs.

Piano on the flip, which is something like "Everyday" and is a nice, tuneful little ditty which proves to be quite enjoyable. Tuneful, but not as commercial as side one.

FOUR 🍌🍌🍌🍌

TOP 20 TIP

CANDY

SPARLING

Can You Keep A Secret; Charm Bracelet (Piccadilly 35096)

FRANTIC strings and drum-beats open this one. Then Candy's powerful young voice comes in and sings the teen beat-ballad very well — in the Shapiro style we add, although there's plenty of originality in Candy's treatment of the number. It's fast-moving, loud, and tuneful and could make the charts we think in a smallish way.

Flip moves at about the same pace with more of a dramatic type of song for Candy to get her teeth into. Quite nice and again quite commercial with some good performances from all concerned.

THREE 🍌🍌🍌

RAWICZ AND LANDAUER

The Lawrence Theme; Sarabande (Philips 326564)

THE two piano stylists tackle the "Lawrence" movie theme with their customary immaculate confidence. Unfortunately, there's so much recorded work on this great movie theme that they are unlikely to lead the way. It's beautifully played and arranged and recorded. The pop fans won't necessarily dig. It's doubtful whether Messrs. R. and L. could care less. Flip is almost semi-classical in conception and there's a fair amount of tonal quality about the backing which adds charm and interest.

THREE 🍌🍌🍌

BOBBY VINTON

Trouble Is My Middle Name; Let's Kiss And Make Up (Columbia DB 4961)

DOUBLE-TRACKED stuff for Bobby on this plaintive ballad, which has been resting in the charts Stateside for a long time. Very pretty, with a very good lyric, we rate this unusually highly for a teen-beat song. Nice tune, well performed, and with a better chance of becoming a hit than his other two efforts.

Flip is also in the U.S. charts—it's similar to his others, and moves at the same pace as the top side. But the same comments apply. This one just misses a five-bell rating.

FOUR 🍌🍌🍌🍌

MARION RYAN AT THE "TALK OF THE TOWN"

MARION RYAN opened her cabaret season at the "Talk Of The Town" theatre restaurant on Monday. She opened up with a swinging, scintillating version of "They Don't Write Songs Like That Any More" and continued in the same vein.

She gradually worked in the audience at the niterie up into more and more applause, until they cheered and clapped her loudly, especially on her interpretation of "Let's Fall In Love".

Others which Marion sang included "Let There Be Love", "You're Nobody" and "I Could Have Danced All Night". Marion's stage act was good, her charming manner and voice blended well with the cabaret atmosphere, and altogether she was a polished performer who was a pleasure to watch. N.J.

HURRAY FOR HELEN!

SHE SHOULD BE BACK WITH A BANG WITH THIS DISC

HELEN SHAPIRO

Queen For Tonight; Daddy Couldn't Get Me One Of Those (Columbia DB 4966)

THUNDERCLAP of drums, perky strings—then Helen sings how “being with you tonight, makes me a queen upon a throne”. Certainly it's a catchy enough number and lively enough performance to whip her straight back into the Top Twenty. Insistent sort of rhythm, with worthwhile lyrics—yes, it must be a big ‘un for the little lass. What's more, it grows on you more and more after the first hearing. For the flip, Helen's voice take a further pace down in the depths — and the thing that Daddy couldn't get her is “a boy of my own”. Not a particularly “deep” song, lyrically—but should earn a few plays of its own.

FOUR 🎵🎵🎵🎵

STEVE RACE

The Pied Piper; Here And Now (Parlophone R 4981)

SUBTITLED ‘The Beeje’ this is a bright infectious instrumental that Steve injects with a lot of charm and vigour. Catchy and commercial it could easily build up big sales — but more over a long period than chart-wise we feel. Good and well-performed it holds the attention although it is a light piece. Recommended.

The oldie is played on the guitar to a Bossa Nova setting — and the organ also takes predominance. Another good side, and actually one of the better Bossa Nova discs to date.

FOUR 🎵🎵🎵🎵

GENE AMMONS

Anna Bossa Nova; Cae' Cae; (Starlite ST 097)

YET another helping of it—“it” being that dance rhythm. Here the Gene Ammons group work around the theme, after a chorus of straight-shooting ensemble. Lotsa good tenor work later on which lifts the whole thing to a truly worthwhile effort. But it's a persistent rhythm which pushes onwards and onwards. Try and keep still while it's playing . . . almost impossible. Flip is a fastish piece introduced by piano before tenor takes over. Interesting throughout but neither side seems set for commercial success.

THREE 🎵🎵🎵

SANDY STEWART

My Colouring Book; I Heard You Cried Last Night (Pye Int. 7N 25 176)

A BIG hit Stateside, this one has been covered by many people. It starts off slow — and with some pleasant guitar picking. Sandy is a girl who sings delicately on the slow emotional song — she's got a good voice, that can break into powerful tones when required. Nicely performed, and in a way commercial. But we don't know about the top twenty.

A ballad on the flip with plenty of support from the chorus. It's a gentle type song with again some good all-round performances from all concerned. Not as commercial or emotional as the top side though.

THREE 🎵🎵🎵

ALEXANDER BROTHERS

Georgie Munro; The Saturday Dance (Pye Piccadilly 35099)

FROM Pye's Heather series, two Scots' laddies get to terms with a couple of typical North o the Border items. Obviously, there's a limited sale for this type of material—but all credit to the Alexanders for bringing freshness and enthusiasm to their work. Accordion backing—and you can almost see them reel-ing around on the “Georgie Munro” side. Faster tempo for the flip, which is another story-line lyric. Delivered tersely and broadly-accented, the whole thing swings with the spirit of a late-night Hogmanay party.

THREE 🎵🎵🎵

GENE PITNEY

Half Heaven-Half Heartache; Tower-Tall (United Artists UP 1012)

ANOTHER slowie from Gene Pitney that's rapidly climbing the U.S. charts. It's got plenty of dramatic effort, a good melody line, and some good work from everyone. But we don't reckon it for the British market — it's very similar to his “Only Love Can Break A Heart” number which didn't mean much here. Good workout, but not for the charts.

More slow stuff on the flip, an average ballad without too much to recommend it. On both these sides Gene sounds like Roy Orbison by the way. Guitar accompaniment with strings, it sounds like a milder version of the top side.

THREE 🎵🎵🎵



GENE PITNEY: Plenty of dramatic effect.

DAVE PIKE

Melvalita Bossa Nova; Cinha (Starlite St. 094)

MORE Bossa Nova, this time via vibes and rhythm. The vibes are dominant and punchy, laying down a genuine S.A. rhythm. Then guitar has a go at the melody-line and again it's most tastefully presented. Maybe it falls a bit short on sheer excitement . . . but it is thoroughly entertainingly musical. Trumpet, or it could be flugel-horn, comes in early on for the flip and this again is a touch of the modern jazz which is well worth a listen. Might be well-played if the dee-jays latch on to it.

FOUR 🎵🎵🎵🎵

THE FEDERALS

Brazil; In A Persian Market (Parlophone R 4988)

BONGOS, etc., open this, then the guitar, and then the electric organ voices out the oh so familiar tune, with some good instrumental work from all concerned. It won't appeal to all sorts, but it will have a greater appeal to the teeners than most would think. Well performed, exciting in places, it should sell well.

Another familiarity on the flip, which again moves along at a rather frantic tempo with some more good stuff from the Federals whoever they are.

FOUR 🎵🎵🎵🎵

CATHY CARR

Sailor Boy; The Next Time The Band Plays A Waltz (Stateside SS 147)

JOGALONG tempo for Cathy. She puts across a useful performance and the song seems catchy enough to catch on, if you get the gist. It's a story-line lyric and muffled rhythm behind keeps the American lass moving happily. Nice clear diction. In less harassed times, it might corner a lot of sales. A highly-ballady flip, with touches of the Country idiom. Cathy shows off her bell-like tones, even when she goes through one of those spoken passages. Maybe it's a bit too sickly and sentimental for some folk.

THREE 🎵🎵🎵

THE CASCADES

Rhythm Of The Rain; Let Me Be (Warner Brothers WB 88)

MEDIUM tempo teen ballad from the group on this fast riser in the States. Nice tune, nice treatment and a fair lyric. Good vocalising very much in the British Cliff Richard style with some good backing work. An enjoyable disc with a good organ solo on the break. Could easily be a hit.

Heavier sounds on the flip which has plenty of chorus work with some good sounds from all concerned. As good as the top side we think — good for dancing with a good beat.

FOUR 🎵🎵🎵🎵

CONWAY TWITTY

I Hope, I Think, I Wish; The Pick-up (MGM 1187)

SLOW piano and chorus as Conway gets into the very adult type song with some good performances from the backing, and some good vocalising from him. It's a disc that makes you sit up and listen — it's different and off-beat, but whether or not commercial we don't know — we don't think so though. Nevertheless it's very nice to get out of the horrible rut once in a while.

The flip didn't do too badly in the States. Its a routing rock number with some foot-stomping on it, and Conway sounding a little like a mixture between Johnny Burnette and Jerry Lee Lewis. This could actually be a bit if it got enough plugs. We liked it anyway.

FOUR 🎵🎵🎵🎵

NANA MOUSKOURI

My Colouring Book; My Lover (Fontana 261351)

NOT as well known as most of her competitors in this country, Nana must be reckoned the “outsider”, but she can take refuge in the fact that outsiders sometimes win. Certainly she handles the lyrics with the right sort of emotional appeal and Johnny Keating has provided a suitably restrained backing. Result: well worth a spin. Flip is perkier, for sure. Nana is a dramatic sort of vocalist and sings as if she really means it all. She'd make a good album . . .

THREE 🎵🎵🎵

THE KESTRELS

Walk Right In; Moving Up The King's Highway (Piccadilly 35014)

THE popular Kestrels cover the big American folk hit — and make a fair job of it. They sing shrilly, and keep much the same to the original tune, and performance by the Rooftop Singers. The disc falls down a bit on the guitar work which almost dominates the original version. It hasn't got the feel. But it's a fairly commercial disc nevertheless.

Flip opens with a solo voice, then the others join in on the ditty. It's a familiar tune — with some good group work from the boys. A well-performed side with a distinctive sound, but not one that will sell too well.

THREE 🎵🎵🎵

TOMMY ROE

Town Crier; Rainbow (HMV POP 1117)

BELLS and ‘Hear Ye's’ open this disc. Tommy's pleasant voice comes in on the nice little melody. It's a very unusual theme and lyric, but the whole thing is very ‘same’, and we don't reckon it for the charts. And he's got competition from Craig Douglas on this number. He'll have to get back on the Holly kick we think.

Russ Hamilton's Stateside million-seller is given the Tommy Roe treatment on the flip. It's well-performed with some gimmicky accompaniment from the backing. But not really for the charts.

THREE 🎵🎵🎵



HELEN: Back on form with her new platter.

LAWRENCE WELK

Zero Zero, Billy Vaughn Someone (London HLD 9665)

OFF-BEAT noises from the Welk orchestra—and it's an infectious little melody. Don't expect anything too adventurous from Lawrence and you won't be disappointed. Organ dominates the

theme-stating. It rides along happily enough but the hand-clapping for the latter chorus makes it of dubious commercial quality. Could be one for the dee-jay request shows. Choir on the flip. Solo trumpet follows their massed “Someone”—and again it's a very simple melody. For a while it sounds like a typical Eddie Calvert disc, though not so flourishing. Again, the organ has a fair old say.

THREE 🎵🎵🎵

<p>WALK RIGHT IN THE MOMENTS HLN 9656</p>	<p>THE CINNAMON CINDER THE PASTEL SIX HLU 9651</p>
<p>ZIP-A-DEE DOO-DAH BOB B. SOXX & THE BLUE JEANS HLU 9646</p>	<p>SOME KINDA FUN CHRIS MONTEZ HLU 9650</p>
<p style="text-align: center;">45 rpm</p> <p style="text-align: center;">LONDON</p> <p style="text-align: center;">LONDON RECORDS division of THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1</p>	

Burl Ives in a Different Mood

LP REVIEWS . . . by Jimmy Watson



JUDY GARLAND: Soundtrack for a cartoon film.

JUDY GARLAND

GAY PURR-EE: Overture; Mewsette; Little Drops Of Rain; The Money Cat; Portraits Of Mewsette; Take My Hand Patee; Paris Is A Lonely Town; Bubbles; Roses Red, Violets Blue; Little Drops Of Rain; Variation—Paris Is A Lonely Town; The Horse Won't Talk; The Mewsette Finale. (WARNER BROTHERS WM 8121.)

I HAVEN'T seen the cartoon film yet from which this is taken, but I would reckon that writers Harold Arlen and Yip Harburg have done for the feline world what Peggy Lee and some friends did for the doggies in "Lady And The Tramp".

It's cats and kittens all the way as Judy Garland and her co-stars put the words into pussies' mouths for the soundtrack. The score is most attractive, but it is impossible to review the L.P. fully without first seeing the movie.

FOUR

VARIOUS ORCHESTRAS

NEW THEMES FROM MOTION PICTURES: Advise And Consent; Road To Hong Kong; Prologue From West Side Story; Lolita; Till There Was You; 76 Trombones; It Might As Well Be Spring; Let Me Entertain You; The Naked Island; La Dolce Vita; Marla; The Young Savages; Lili Marlene. (TIME ORIOLE OT 2538.)

A STAR-STUDDED orchestral line-up under the various batons of Billy May, Gordon Jenkins, Hugo Montenegro, Maury Laws, Jerry Fielding and Kermit Leslie giving their interpretations of the big hit movie themes.

There's a big audience for this type of disc, and with such a galaxy of talent on hand this particular one should do better than most.

Billy May and Jerry Fielding knocked me out with their contributions, but the others are outstanding, too.

FOUR

BURL IVES

SONGS OF JOY: Sunshine In My Soul; Where He Leads Me; Will There Be Any Stars; Blessed Assurance; We're Marching To Zion; Standing On The Promises; Beulah Land; When They Ring Those Golden Bells; Leaning On The Everlasting Arms; Let The Lower Lights Be Burning; Bring Them In; Fairest Lord Jesus. (BRUNSWICK LAT 8517.)

BURL IVES gets that gospel feeling into these religious numbers, and does it well, as always. Master folk singer Burl falls naturally into the feel of the L.P. like the true artist he is.

I think that most of those folks who bought his recent hit singles and L.P.s will most certainly want to add this set to their collections. I recommend it, anyway.

FOUR

THE LIMELITERS

SING OUT! Jehoshaphat; Everywhere I Look This Mornin'; Pretty Far Out; The Lion And The Lamb; Golden Bell; A Wayfaring Stranger; Charmin' Betsy; Gilgarry Mountain (Darlin' Sportin' Jenny); Marvin; The Little Land; Joy Across The Land; Gotta Travel On. (RCA-VICTOR RD-7513.)

OVER here for TV and concerts, The Limelitters are one of the top U.S. folk teams cut in the cloth of The Kingston Trio. No, they are not copyists, but one always has to make comparisons of a sort when identifying a group in a review.

I found their album programme lively, spirited and warm, and if you have enjoyed any of the top folk teams in action, on record or in person, then I would say you'll certainly enjoy this one, too.

FOUR

DAVID ROSE ORCHESTRA

21 CHANNEL SOUND: Kiss Of Fire; In A Sentimental Mood; Love; You Stepped Out Of A Dream; Ebb Tide; Caravan; Blue Prelude; Misty; Flamingo; Man With The Golden Arm; Shangri-La; All The Things You Are. (MGM-CS 6057.)

THE "21 Channel Sound" albums from M-G-M in contrasting style. This one features David Rose and his magnificent strings, etc. Strong, sweeping and well recorded by the new system.

Rose has selected an interesting bunch of standards for the L.P., and it should appeal to orchestral fans as well as the bi-fi bugs who will dig the sound first and the music later.

THREE

ODETTA

SOMETIMES I FEEL LIKE CRYIN': Gonna Take My Time; Stranger Here; I've Been Livin' With The Blues; Be My Woman; Poor Man; Empty Pocket Blues; I Just Can't Keep From Cryin'; Special Delivery; If I Had Wings; Darlin' Baby; Misery Blues; House Of The Rising Sun. (RCA-VICTOR RD-7509.)

ODETTA, that outstanding singer of folk songs, turns her voice to the blues and produces a fine record collection to please the most critical listener.

Her rich and powerful voice swoops and soars as she works her way purposefully through the programme. I thoroughly enjoyed each and every track. And I'm only sorry that I haven't caught her Prince Charles Theatre show in London.

FOUR

RON GRAINER

THE MAIGRET THEME: The Maigret Theme; Bistro; Night Prowl; Petit Louis; Arlette; Golden Fleece; Getaway; Along The Boulevards; Lost Memory; Poker Face; Ginette; Thieves' Den; Midnight In Montmartre; The Maigret Theme. (DECCA ACE OF CLUBS ACL 1135.)

RON GRAINER is the composer who counts all the music from the popular "Maigret" BBC-tv series among his works as well as countless other popular items.

Here he presents a selection of music from the series, including the best-selling theme. A most interesting and atmosphere-filled collection which should please all who like good melodies as well as those who "dig" the detective series.

THREE

LARRY ELGART ORCHESTRA

21 CHANNEL SOUND: Time After Time; Spring Is Here; Little White Lies; Dancing In The Dark; C'est Si Bon; Cornelia; Diane; Honey; I'm Dancin'; The Touch Of Your Lips; Life Is Just A Bowl Of Cherries; The Party's Over. (MGM-CS 6058.)

SLICK dance music in swing style by maestro Larry Elgart comprises the second in M-G-M's "21 Channel Sound" series. A most entertaining and bright set which should make many a party get off with a swing.

Again the hi-fi addicts will enjoy the sound almost as much as the music, but who cares as long as the disc gets a good hearing.

FOUR

MARIO DEL MONACO-MANTOVANI
A SONG FOR YOU: Serenade; Musica Proibita; Love's Last Word Is Spoken; Te Voglio Tanto Bene; Tonight; Catari Catari; Be My Love; Girls Were Made To Love And Kiss; Cara Mia; Lalita. (DECCA LK 4510.)

TAKE a fine tenor voice, the superb Mantovani orchestra and add a selection of the world's most lasting love songs and you have an L.P. to be reckoned with.

True there are probably many of my readers who would not even try to enjoy such a recording . . . but the loss is theirs. However, those out-and-out pop fans could draw the attention of their parents and other older relatives to this fine recorded work. This is a gesture which I know would be greatly appreciated.

FOUR

LES BAXTER

SENSATIONAL: It's A Big Wide Wonderful World; Autumn Leaves; La Vie En Rose; Exodus; I Could Have Danced All Night; Never On Sunday; I Concentrate On You; Calcutta; All The Things You Are; Vereda Tropical; Love Is A Many Splendored Thing; Hava Nagilah. (CAPITOL T. 1661.)

TALENTED Les Baxter can always be relied upon to come up with a lively L.P. programme at the drop of a conductor's baton. Again he has lived up to his reputation with this latest album.

Practically a musical cruise in parts, with various national settings . . . and all the music well known and loved by millions. I think this one should do pretty well for itself.

THREE

PETE FOUNTAIN

DIXIELAND: When The Saints Go Marching In; High Society; Farewell Blues; The Dark-town Strutters' Ball; Ballin' The Jack; Way Down Yonder In New Orleans; Muskrat Ramble; Twelfth Street Rag; Tin Roof Blues; Bill Bailey Won't You Please Come Home. (RCA-CAMDEN CDN-5103.)

I SUPPOSE you could call Pete Fountain the "Acker Bilk of America" — well, anyway, they both play jazz clarinet in lively manner. Pete's music gets the listing of Dixieland, while Acker naturally rates as Trad.

Is there a great difference? Not when it comes to making commercial records. Pete has gathered around him a gang of the top-flight U.S. Dixieland exponents and a hall is bad by all . . . including the listener.

THREE

BRITAIN'S TOP LP's

- 1 OUT OF THE SHADOWS (1) The Shadows (Columbia)
- 2 WEST SIDE STORY (2) Sound Track (CBS)
- 3 ELVIS (ROCK & ROLL No. 2) (4) Elvis Presley (RCA-Victor)
- 4 BOBBY VEE MEETS THE CRICKETS (3) Bobby Vee, The Crickets (Liberty)
- 5 SOUTH PACIFIC (7) Sound Track (RCA-Victor)
- 6 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (6) The George Mitchell Minstrels (HMV)
- 7 SUMMER HOLIDAY (—) Cliff Richard and The Shadows (Columbia)
- 8 BLACK & WHITE MINSTREL SHOW (5) The George Mitchell Minstrels (HMV)
- 9 PICTURE OF YOU (9) Joe Brown (Pye Golden Guinea)
- 10 32 MINS. & 17 SECS. (8) Cliff Richard, The Shadows (Columbia)
- 11 GIRLS! GIRLS! GIRLS! (—) Elvis Presley (RCA-Victor)
- 12 THE FIRST FAMILY (12) Vaughan Meader (London)
- 13 TWANGY GUITAR—SILKY STRINGS (13) Duane Eddy (RCA-Victor)
- 14 BOBBY VEE RECORDING SESSION (16) Bobby Vee (Liberty)
- 15 ANOTHER BLACK & WHITE MINSTREL SHOW (18) The George Mitchell Minstrels (HMV)
- 16 LET'S FACE THE MUSIC (19) Shirley Bassey & Nelson Riddle & His Orch. (Columbia)
- 17 BLUE HAWAII (11) Elvis Presley (RCA-Victor)
- 18 SINATRA WITH SWINGING BRASS (14) Frank Sinatra (Reprise)
- 19 GOLDEN AGE OF DONEGAN (10) Lonnie Donegan (Pye Golden Guinea)
- 20 CHERISHED MEMORIES (15) Eddie Cochran (Liberty)

BRITAIN'S TOP EP's

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 THE BOYS (3) The Shadows (Columbia)
- 3 SOUNDS OF THE TORNAIDOS (2) The Tornados (Decca)
- 4 FRANK IFIELD'S HITS (4) Frank Ifield (Columbia)
- 5 SHADOWS TO THE FORE (8) The Shadows (Columbia)
- 6 FOLLOW THAT DREAM (6) Elvis Presley (RCA-Victor)
- 7 WONDERFUL LAND OF THE SHADOWS (7) The Shadows (Columbia)
- 8 BLACK & WHITE MINSTREL SHOW (5) The George Mitchell Minstrels (HMV)
- 9 PLAY IT COOL (9) Billy Fury (Decca)
- 10 I CAN'T STOP LOVING YOU (10) Ray Charles (HMV)
- 11 SINCERELY (11) Bobby Vee (Liberty)
- 12 SPOTLIGHT ON THE SHADOWS (12) The Shadows (Columbia)
- 13 LITTLE PIECES OF HANCOCK (15) Tony Hancock (Pye)
- 14 FOUR HITS AND A MR. (16) Acker Bilk (Columbia)
- 15 BILLY FURY HITS No. 2 (13) Billy Fury (Decca)
- 16 WEST SIDE STORY Vol. 1 (—) Broadway Cast (CBS)
- 17 KENNY BALL HIT PARADE (19) Kenny Ball & His Jazzmen (Pye)
- 18 KARL DENVER HITS (18) Karl Denver (Decca)
- 19 BY A SLEEPY LAGOON (14) Karl Denver (Decca)
- 20 DREAM (20) Cliff Richard (Columbia)

(Compiled by 'The Record Retailer')

COUNTRY & WESTERN SPOT

A LITTLE BIT LONELY

Jeanne Black
Hello Mister Misery ● He'll Have to Stay ● I Almost Lost My Mind ● How Many ● A Little Bit Lonely ● My Baby's Gone ● You Win Again ● Loneliest Heart ● Lisa ● Beautiful Lies ● I Know But I Can't Forget ● But You Don't Know Me. CAPITOL T.1513.

MISS JEANNE BLACK'S country singing deserves a more earthy support than the slick, professional tones of Billy Liebert's orchestra. Some of the songs are drawn from very healthy country sources indeed and others have a debt to the better pop-country charts. This is too commercial for happy country listening, however, and perhaps one day Jeanne will give us something nearer the mark.

SONGS OF PROTEST

The Ian Campbell Group
Viva La Quince Brigade ● We Will Overcome ● Boys Of Wexford ● Peat Bog Soldiers ● Domovina ● The Cutty Wren. TOPIC TOP.82.

A HIGHLY entertaining and rewarding little album all about social revolt in its varying forms. Race prejudice in the Jim Crow-ridden Southern States, medieval oppression in England, anti-Nazi concentration camp songs, Irish ditties (of course), and all the expressions of minorities who suffered and fought against tyranny.

The Ian Campbell Group perform all of these and others with rare delicacy. The old English ballad, "Cutty Wren", is borrowed quite openly from an earlier Topic 78 release with even better results, the quickening tempo is one satisfying touch. And "Domovina" is a Yugo-Slav partisan song, its song to the refreshing accompaniment of a local folk instrument called a "diple".

WOR GEORDIE

Bob Davenport (accomp. by The Rakes—fiddle, whist and melodeon)
Hot Asphalt ● The Bog Down In The Valley ● Tramps And Hawkers ● Wor Geordie's Wife. TOPIC TOP.83.

BOB DAVENPORT sings this earthy quartet of Irish and Scots ditties with an unpretentious joy which gets through to the listener. Some of the tunes are more familiar than the titles suggest; for example, "Bog Down In The Valley" is actually another variation of "The Green Grass Grew All Around", while "Hot Asphalt" and "Tramps and Hawkers" are based on well-used Irish-Scots reels and jigs. Despite an air of amateurism which does mar the recording, this might appeal to ardent folk lovers.

By JAMES ASMAN

ALL TIME COUNTRY AND WESTERN HITS
Kentucky Waltz (Cowboy Copas) ● I'll Sail My Ship Alone (Moon Mullican) ● Tennessee Tango (York Brothers) ● Signed, Sealed And Delivered (Cowboy Copas) ● Tennessee Wig-Walk (Bonnie Lou) ● Old Rattler (Grandpa Jones) ● Tennessee Waltz (Cowboy Copas) ● Blues Stay Away From Me (Delmore Brothers) ● New Jole Blon (Moon Mullican) ● Filipino Bay (Cowboy Copas) ● I'm The Talk Of The Town (Don Reno-Red Smiley) ● Why Don't You Haul Off And Love Me (Wayne Raney). ENCORE ENC.134.

A CHEAP and attractive collection of old 78s of vintage country singing and playing which should attract any C & W enthusiast. The result, with nine famous hill-billy performers on their one-time hit discs, is naturally varied. Some are better or worse than others, but special mention must be given to the Delmore Brothers and an almost Negroid lament, to the honkytonk piano of Moon Mullican, and to Reno and Smiley for some authentic music in the good old country style.

STEVE BENBOW SINGS ADMIRAL BENBOW

Steve Benbow
Admiral Benbow ● Green Broom ● Paddy McGinty's Goat ● Dark-eyed Gypsy ● Chivalrous Shark ● Mick McGuire ● Bonnie Wee Window ● The Diamond Hogs-eye-man ● High Barboree ● Mrs. McGrath ● Derby Ram ● Turpin Hero ● Crocodile ● Time To Be Made A Wife ● Ratcliffe Highway ● Poor Young Man. HMV CLP.1603.

STEVE BENBOW, always an attractive singer of folk songs, does extremely well here on a brightly produced album in the HMV Folk Music Series. Eighteen ditties are given sympathetic treatment, and this is quite a treat for serious folk music fans.

SWING LOW

Staple Singers
Born In Bethlehem ● Stand By Me ● I've Been Scorned ● Two Wings ● Calling Me ● Swing Low ● Sit Down Servant ● The Day Is Passed And Gone ● Good News ● Let's Go Home ● This May Be The Last Time. STATESIDE SL.10015.

ON the current wave of Negro rhythm and blues and folk activity in the studios comes a few gospel albums for good measure. It would seem that, in every decade, someone discovers that American Negro music possesses an extra lift, kick or what have you, and we get a spate of exciting records.

This has been the case since the dawn of the twenties, when Bessie Smith, King Oliver and Louis Armstrong made best-selling hits. Since then we have had a series of such Negro-inspired shots in the arm of commercial music—who fails to remember Jelly Roll Morton's Red Hot Peppers, the Duke, Fats Waller, Count Basie, George Lewis with Monk, Mahalia Jackson and so on, to say nothing of the Inkspots, the Mills Brothers and Ray Charles.

Now Trad. is on the way out and Rock is changing, via The Madison and The Twist, to its parent form, Rhythm and Blues. This album, made in Chicago by the Vee Jay Company, is interesting enough. Mavis Staple, as lead, has a very unusual and attractive voice, and father Roebuck Staples plays folk guitar in the background. There are better Spiritual albums, but this deserves a hearing for its natural simplicity and charm.

THE FOLK LORE OF JOHN LEE HOOKER
Tupelo ● I'm Mad Again ● I'm Going Upstairs ● Want Ad Blues ● Five Long Years ● I'd Like To See You Walk ● The Hobo ● Hard Hearted Woman ● Wednesday Evening Blues ● Take Me As I Am ● My First Wife Left Me ● You're Looking Good Tonight. STATESIDE SL.10014.

THE sentimental attachment to John Lee Hooker's delivery is rather reminiscent of Brownie McGhee, especially in the spoken Blues, where his voice adopts a soft, confidential air. "Tupelo" and "The Hobo" are extracts from his successful Newport concert in June, 1960, and the rest of the R & B album was recorded by Vee Jay in Chicago just two years ago. Jimmy Reed is in the hard-fisted accompaniment and this is certainly a moving presentation of contemporary Blues which confines itself to secular observations on sex, life and the tragedies of "a natural son of the harsh Mississippi delta country".

MOUNTAIN SONG FAVOURITES

The Stanley Brothers
Ridin' That Midnite Train ● Another Night ● Beneath The Mapple ● Ralph's Banjo Special ● Gonna Paint The Town ● Trust Each Other ● Highway Of Regret ● A Little At A Time ● Choo Choo Comin' ● Holiday Pickin' ● Carolina Mountain Home ● That Happy Night. MELODISC MLP.12-118.

THE STANLEY BROTHERS and the Clinch Mountain Boys are famous around Nashville for their "traditional mountain style of music", to quote country record king Don Pierce. Ralph is famous for his fine five-string banjo picking (take "Ralph's Banjo Special" as one example) and Carter's excellent guitar is in the same folkly mould. Although much of their Starday material seems to be religious, this is an excellent secular album which should convince country fans who have never heard them that here is one of the greatest teams in country history.

BIG JUMPS THIS WEEK!

IT'S ALL HAPPENING! Straight into the top twenty leap four discs all of which were new in last week. Del Shannon has moved to the fourteenth place with his wistful "Little Town Flirt" the follow up to his immensely successful "Swiss Maid", and also a big hit in the States. Chris Montez leaps up too with his rockin' "Some Kinda Fun", while Brenda Lee consolidates her healthy chart position with "All Alone Am I", which moves from 40 to 17, proving that we DO like Brenda on ballads after all. Last but not least are the Four Seasons, who move from 48 to 18 with "Big Girls Don't Cry". There's a feature on them on page five this week.

Others which look like being big hits are "Suki Yaki" by Kenny Ball, "Ruby Ann" from Marty Robbins, "It's Up To You" by Rick Nelson, and "Please Please Me" by the Beatles.

New ones include "Wayward Wind", "A Taste Of Honey", "Charmaine", "My Little Girl", "Alley Cat Song" and two versions of the Loop-de-Loop or Loo-Be-Loop. So far the Chucks are winning with their dynamic "Loo-Be-Loop".

Long-term entries are "Guitar Man" which has been around for three months, "Bobby's Girl" for a month longer, "Telstar" for 22 weeks, and "Sun Arise" for 14 weeks.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 GO AWAY LITTLE GIRL*
1 (9) Steve Lawrence | 26 REMEMBER THEN*
26 (6) Earls |
| 2 WALK RIGHT IN*
8 (3) Rooftop Singers | 27 EVERYBODY LOVES A LOVER*
17 (7) Shirelles |
| 3 HEY PAULA
23 (8) Paul and Paula | 28 ZIP-A-DEE-DOO-DAH*
16 (10) Bob B. Soxx & Blue Jeans |
| 4 THE NIGHT HAS A THOUSAND EYES
4 (7) Bobby Vee | 29 RETURN TO SENDER*
22 (14) Elvis Presley |
| 5 TELL HIM*
5 (8) Exciters | 30 BIG GIRLS DON'T CRY*
24 (14) 4 Seasons |
| 6 TELSTAR*
2 (11) Tornados | 31 FLY ME TO THE MOON
42 (2) Joe Harnell |
| 7 UP ON THE ROOF*
9 (8) Drifters | 32 WILD WEEKEND
— (1) Rockin' Rebels |
| 8 LIMBO ROCK*
3 (17) Chubby Checker | 33 RHYTHM OF THE RAIN*
— (1) Cascades |
| 9 I SAW LINDA YESTERDAY*
13 (6) Dickey Lee | 34 RUBY BABY*
— (1) Dion |
| 10 IT'S UP TO YOU*
12 (6) Rick Nelson | 35 WALK LIKE A MAN
— (1) 4 Seasons |
| 11 MY DAD*
6 (8) Paul Petersen | 36 WIGGLE WOBBLE*
34 (12) Les Cooper |
| 12 HOTEL HAPPINESS*
7 (9) Brook Benton | 37 MAMA DIDN'T LIE
— (1) Jan Bradley |
| 13 TWO LOVERS
10 (7) Mary Wells | 38 PROUD
44 (2) Johnny Crawford |
| 14 HALF HEAVEN—HALF HEARTACHE*
15 (5) Gene Pitney | 39 YOU ARE MY SUNSHINE*
28 (10) Ray Charles |
| 15 LOOP DE LOOP*
19 (4) Johnny Thunder | 40 SHUTTERS AND BOARDS*
31 (8) Jerry Wallace |
| 16 MY COLORING BOOK*
21 (4) K. Kallen/S. Stewart | 41 A GYPSY CRIED
— (1) Lou Christie |
| 17 DON'T MAKE ME OVER
18 (5) Dionne Warwick | 42 LET'S KISS AND MAKE UP*
33 (7) Bobby Vinton |
| 18 I'M GONNA BE WARM THIS WINTER*
20 (5) Connie Francis | 43 THE LONELY BULL*
35 (13) Tijuana Brass |
| 19 YOU REALLY GOT A HOLD ON ME
25 (4) Miracles | 44 YOUR USED TO BE
— (1) Patsy Cline |
| 20 FROM A JACK TO A KING*
27 (3) Ned Miller | 45 END OF THE WORLD
— (1) Skeeter Davis |
| 21 BOBBY'S GIRL*
11 (13) Marcie Blaine | 46 CAST YOUR FATE TO THE WIND
— (1) Vince Guaraldi |
| 22 PEPINO THE ITALIAN MOUSE*
14 (8) Lou Monte | 47 RELEASE ME*
36 (11) (Little) Esther Philips |
| 23 LITTLE TOWN FLIRT*
29 (3) Del Shannon | 48 SEE SEE RIDER*
37 (5) Lavern Baker |
| 24 CINNAMON CINDER*
30 (3) Pastel Six | 49 TROUBLE IS MY MIDDLE NAME*
41 (6) Bobby Vinton |
| 25 HE'S SURE THE BOY I LOVE*
32 (2) Crystals | 50 SHAKE SHERRY
— (1) Contours |

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

A LOOK AT THE U.S. CHARTS

FAST rising hits include "End Of The World"—Skeeter Davis (Incidentally this is the fastest selling country single since "I Can't Stop Loving You" last summer). "Send Me Some Lovin'"/"Baby Baby Baby" — Sam Cooke; "You're The Reason I'm Living" — Bobby Darin; "Call On Me"/"That's The Way Love Is"—Bobby 'Blue' B; and "Blame It On The Bossa Nova"—Eydie Gorme; "I Wanna Be Around"—Tony Bennett; "Puddin' 'n' Tain"—Alley Cats; "Oo La La Limbo"—Danny And The Juniors; "What Will Mary Say" — Johnny Mathis; "Our Winter Love"—Bill Purcell; "Who Stole The Keesha"—Matys Brothers; "Big Wide World" — Teddy Randazzo and "Ain't Gonna Kiss Ya"—Ribbons.

Currently number 58 and dropping, "Ballad of Jed Clampett" by Flatt and Scruggs is top of the C & W chart.

After a long wait "That's Life (That's Tough)" is issued here on Stateside, by Gabriel and the Angels. The quaintly named team has been around for a few years now without having a hit as big as this one. N.J.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- 1 Jailhouse Rock (1) ELVIS PRESLEY
- 2 The Story Of My Life (10) MICHAEL HOLLIDAY
- 3 Great Balls Of Fire (2) JERRY LEE LEWIS
- 4 Oh! Boy (4) CRICKETS
- 5 All The Way (5) FRANK SINATRA
- 6 Ma! He's Making Eyes At Me (3) JOHNNY OTIS
- 7 Peggy Sue (6) BUDDY HOLLY
- 8 Kisses Sweeter Than Wine (8) JIMMIE RODGERS
- 9 My Special Angel (7) MALCOLM VAUGHAN
- 10 The Story Of My Life (11) GARY MILLER
- 11 April Love (16) PAT BOONE
- 12 At The Hop (19) DANNY and THE JUNIORS
- 13 Bony Moronie (13) LARRY WILLIAMS
- 14 Kisses Sweeter Than Wine (14) FRANKIE VAUGHAN
- 15 Reet Petite (9) JACKIE WILSON
- 16 Love Me Forever (—) MARION RYAN
- 16 Bye Bye Baby (18) JOHNNY OTIS
- 18 Wake Up Little Susie (12) EVERLY BROTHERS
- 18 I Love You Baby (15) PAUL ANKA
- 20 I'm Left, You're Right, She's Gone (17) ELVIS PRESLEY

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 DANCE ON!
2 (7) The Shadows (Columbia) | 21 IT ONLY TOOK A MINUTE
11 (11) Joe Brown (Piccadilly) |
| 2 NEXT TIME/BACHELOR BOY
1 (8) Cliff Richard (Columbia) | 22 SUKI YAKI
46 (2) Kenny Ball & His Jazzmen (Pye) |
| 3 LIKE I DO
5 (9) Maureen Evans (Oriole) | 23 HE'S A REBEL
21 (10) The Crystals (London) |
| 4 DIAMONDS
12 (3) Jet Harris & Tony Meehan (Decca) | 24 RUBY ANN
32 (2) Marty Robbins (CBS) |
| 5 GLOBE-TROTTER
9 (3) The Tornados (Decca) | 25 JUST FOR KICKS
22 (3) Mike Sarne (Parlophone) |
| 6 RETURN TO SENDER
3 (9) Elvis Presley (RCA-Victor) | 26 THE LONELY BULL
26 (4) Tijuana Brass (Stateside) |
| 7 GO AWAY LITTLE GIRL
6 (7) Mark Wynter (Pye) | 27 LET'S DANCE
16 (17) Chris Montez (London) |
| 8 DON'T YOU THINK IT'S TIME
15 (4) Mike Berry & The Outlaws (HMV) | 28 IT'S UP TO YOU
37 (2) Rick Nelson (London) |
| 9 DANCE WITH THE GUITAR MAN
7 (12) Duane Eddy (RCA-Victor) | 29 WAYWARD WIND
— (1) Frank Ifield (Columbia) |
| 10 UP ON THE ROOF
13 (8) Kenny Lynch (HMV) | 30 YOUR CHEATING HEART
17 (7) Ray Charles (HMV) |
| 11 LOVESICK BLUES
4 (14) Frank Ifield (Columbia) | 31 DESAFINADO
23 (12) Stan Getz & Charlie Byrd (HMV) |
| 12 ISLAND OF DREAMS
19 (7) The Springfields (Philips) | 32 A TASTE OF HONEY
— (1) Acker Bilk (Columbia) |
| 13 COMING HOME BABY
18 (4) Mel Torme (London) | 33 PLEASE PLEASE ME
45 (2) The Beatles (Parlophone) |
| 14 LITTLE TOWN FLIRT
41 (2) Del Shannon (London) | 34 CHARMATINE
— (1) The Bachelors (Decca) |
| 15 SUN ARISE
8 (14) Rolf Harris (HMV) | 35 SWISS MAID
20 (16) Del Shannon (London) |
| 16 SOME KINDA FUN
42 (2) Chris Montez (London) | 36 FUNNY ALL OVER
31 (4) The Vernons Girls (Decca) |
| 17 ALL ALONE AM I
40 (2) Brenda Lee (Brunswick) | 37 LOVE ME DO
28 (16) The Beatles (Parlophone) |
| 18 BIG GIRLS DON'T CRY
48 (2) The Four Seasons (Stateside) | 38 MY LITTLE GIRL
— (1) The Crickets (Liberty) |
| 19 BOBBY'S GIRL
14 (16) Susan Maughan (Philips) | 39 WE'RE GONNA GO FISHIN'
30 (11) Hank Locklin (RCA-Victor) |
| 20 TELSTAR
10 (22) The Tornados (Decca) | 40 LOO-BE-LOO
— (1) The Chucks (Decca) |
| | 41 ME AND MY SHADOW
29 (7) Frank Sinatra, Sammy Davis Jr. (Reprise) |
| | 42 A FOREVER KIND OF LOVE
24 (18) Bobby Vee (Liberty) |
| | 43 ALLEY CAT SONG
— (1) David Thorne (Stateside) |
| | 44 THE MAIN ATTRACTION
25 (11) Pat Boone (London) |
| | 45 MUST BE MADISON
36 (13) Joe Loss & His Orch. (HMV) |
| | 46 LET'S GO
33 (5) The Routers (Decca) |
| | 47 I CAN'T HELP IT
— (1) Johnny Tillotson (London) |
| | 48 LOOP-DE-LOOP
— (1) Frankie Vaughan (Philips) |
| | 49 KEEP YOUR HANDS OFF MY BABY
34 (4) Little Eva (London) |
| | 50 BECAUSE OF LOVE
35 (14) Billy Fury (Decca) |

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

FOUR BIG SELLERS

No. 3

LIKE I DO
MAUREEN EVANS

ORIOLE No. CB1760

No. 40

THE CHUCKS
LOO-BE-LOO

DECCA No. F11569

No. 25

MIKE SARNE
JUST FOR KICKS

PARLO. R4974

No. 34

CHARMAINE
THE BACHELORS

DECCA No. F11559

FRANKIE VAUGHAN: Hit and a Miss!



FRANKIE VAUGHAN: The first teen idol to be featured in film productions.

FRANKIE VAUGHAN to co-star in a major movie with Miss Doris Day—that's a very-much-ON project for the dynamic song-peddler who is making fast progress with his "Loop-de-Loop" hit. And it's only script problems that are holding up another big film venture. . . .

What with the praise lavished on the two Cliff Richard movies, it's worth thinking back on Frankie's pioneering contributions in this field. Because he was the first teen idol in this country to be presented in feature film productions. I repeat: the first!

As he was roaring through the charts, he was introduced into "Ramsbottom Rides Again", an "epic" with Arthur Askey and Sabrina. Little is said in the Vaughan organisation of this.

But then came that tie up with Herbert Wilcox and Anna Neagle, which led to "Dangerous Years", "Wonderful Things", "Lady Is A Square" and "The Heart Of A Man". Despite what the high-domed critics thought via "Observer"-type papers, the mass-circulation boys liked them—and so did the public. They made loot. Plenty loot.

Then Frank went to the States . . . as a star! Few British artists have managed that. "Let's Make Love", with Marilyn M., followed—though a lot of Frank's best bits ended curled up on the cutting room floor.

The Yanks were nibbling. They rated him as a singer: but also as an actor. So they cast him as an absolute rotter in "The Wrong Approach".

Their argument: "This guy's an actor. So what's the matter giving him a real rough character to play?"

The British argument: "WhatEVER have those American chappies done with our Frankie. He just couldn't possibly be nasty. He's much too nice a fellow."

Frank did have a long-term contract with 20th Century Fox. The company, however, was beset with problems, financial and otherwise—and no less than three of Frank's personal boosters died in quick succession. He's now clear of American commitments.

—By

PETER JONES

What now, then, for Frank? Enter his manager and long-time friend Paul Cave. Says Paul: "Scripts—they are the problems. Then, recently, I had a script from Marty Melcher in the States and it seemed very good to me. Frank has had a firm offer from a major British company to make one film—but left the script-search to us.

"I hoped he could do the film between his pantomime season at the London Palladium and his season at Scarborough. But delays on the script now make it more likely for the New Year . . . maybe around March, 1964, for there is a lot of out-door work in it.

"But this is NOT the one with Doris Day. Her husband, Marty, is coming to London to talk plans for this with me in a few weeks."

Now we just wait. Maybe Frank will also tackle the film biography of some great British sportsman or entertainer. Whatever happens, it's worth remembering that he pioneered the pop-entry into the cinema in Britain. The Steeles, Richards, Faiths came after—when a whole lot more was known of how to exploit the disc-star on celluloid as a result of Frank's work.

Now pop backstage at the Palladium to meet Frank. Cheery grin. Obviously

happy. That moustache just leaving was Jimmy Edwards.

Said Frank: "Yes, I'm loving this show. But I was so scared at first—especially as my part hits against panto tradition. Another trouble is that it's so easy for other artists to make me dry up on stage. So you can imagine what happens with folk like Jimmy Edwards, Mike and Bernie Winters and Audrey Jeans on stage with me!"

"Loop-de-Loop"? Said Frank: "I'm glad it's going so well. After I'd heard just eight bars, I felt it was a ME song. Happy, got a lot of spirit—and it was a real rush to get it out. It was made on a Sunday and actually in some stores the following day. It's an audience participation song and I'm certainly putting it into the pantomime here."

What's more, Frank is getting the TV to boost it. He was on "Thank Your Lucky Stars" last week and makes a double-quick return next Saturday. And January 27 sees him on "Sunday Night At The London Palladium" (with Helen Shapiro).

On went the dressing-room television set for the week's ration of Tony Hancock.

Frank chatted more about records: "Tower of Strength" gave me a lot of kicks because it went straight into the charts, even though I hadn't made a

single for nearly a year before that. Why didn't "Hercules" do so well as the follow-up? Dunno, but I guess it was a bit too much like "Tower". Still, generally I like to ring the changes on my discs as far as possible.

"Say how about Frank Ifield? I'm so pleased for him. He really deserves his success. . . ."

About America, Frank said: "I could go there and work indefinitely. But I just don't want to. I'd much rather keep things going here in Britain."

Back to the pantomime: "I remember one of the critics said I wasn't very funny. I've an idea he thought I was NORMAN Vaughan."

Hancock was under way. Ad-libbing through a camera-test bit. Frank said: "That bloke's fabulous." And roared with laughter.

Absently, he changed his stage dress. Into a grey tails outfit. Ready for the stage. A quick last look at Hancock.

Then the penny dropped. "What?" asked a friend, "are you doing in the grey? You're supposed to be in your black for this scene."

Frank performed the fastest quick-change on record. And sprinted along the corridor in the veriest nick of time.

I couldn't help thinking that muddling old Hancock had done it yet again!

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